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DECEMBER, 1909

THE ETUDE

F TEACHER STUDENT & LOVER OF MUSIC

PHILADELPHIA, PENNA.

CHRISTMAS CHRISTMAS PRESENTS

VERY few people ever stop to think that most of the with Christmas have little to do with the religious side of the festival of the birth of Christ. The Yule log, the holly and the mistletoe, and indeed the very presents themselves,

are really more of pagan ori-gin than of Christian. It seems as though all of the nations of the world which have adopted Christianity have sought to associate the brightest and most wholesome customs with the chief festival. Christmas customs are no longer the sole property of those who subscribe to the Christian beiefs, for in hundreds of homes of people of other theological tendencies, including some of the Hebrews in our large cities, Christmas trees sparkle and the voices of the little folks grow merrier and merrier throughou the whole holiday season, and on all sides the spirit of giving and generosity is cultivated.

What a pretty custom it is that prompts us to think of our friends and send them emblems of our feelings at Christmas-tide! The Christmas gift is best when it carries with it the emblem of the good cheer and "whole-souledness" that the Christmas holidays typify. The gift that is weighted down with the thought, "Ol dear, I wish that this horrid Christmas festival, which empties my pockets and obliges me to give presents to people I don't like, would never come around!" is not Christmas gift in any sense of the word, but a form of hypocrisy which can not be too severely condemned

However, the Christmas season does afford us an opportunity to give our friends tokens of our feeling for them, and the musician and music teacher can find hundreds and hundreds of articles from which to select

The Christmas gift should never be used to buy favor or to advertise the teacher, but the gift of a suitable book, an attractive calendar, a piece or a collection of pieces, some pretty musical picture nicely framed, a music roll, or a metronome given as a reward at the Christmas season is doubly prized by the pupil, for it carries with it the idea that the pupil has earned it.

BROADEN-ING YOUR MUSICAL WORK

A MUSICAL education does not consist of a knowledge of how to play a few pieces acceptably any more than a gen-eral education consists of a knowledge of how to read satisfactorily. Just imagine what would happen if all subjects but reading were to be removed from the courses of

our public schools. Vet this is just as reasonable as the system of musical education which does not include the really necessary auxiliary musical branches. In European schools of music these studies are made obligatory. In the announcement of the oldest European music school (the Royal Conserva-tory of Würzburg), which has just come to hand, we notice the following: "To those who would become pianists have the following choice: Principal study, piano; obligatory auxiliary studies, harmony or counterpoint, sight singing and musical history; elective studies, the organ, or some orchestral instrument, or

the history of literature." A course consisting of piano study alone is considered incomplete and narrow, With our modern American text-books, which fill so many peculiarly American needs and which may be adapted to fit all conditions, the equipment of a conservatory is not required to pursue these questions properly. The private teacher, by a judicious arrangement of time, may conduct classes in ear training, harmony and musical history, and not only add to the income, but also increase the interest in music study very greatly. The great need in American musical educational work is not more "method," but more good management. By a judicious arrangement of time and the proper concentration of effort, classes in the "obliauxiliary studies may be conducted in such a manner that the teacher's whole educational work may be raised perceptibly. The great danger in teaching monotony. By a wide-awake class in musical history the teacher may add a vast amount of variety and interest to the work. The intelligent study of harmony leads the pupil to see his work in an entirely new light and awakens a musical consciousness in an astonishing

THE IMPORTANCE OF GOOD APPEARANCE

Our readers have no doubt noticed that very little is said n our musical magazines of today about the musician's personal appearance. The time when the music worker was expected to go about with a rusty coat representing many valiant battles with macaroni, Camembert, linsensuppe and sauerkraut is

passed. The oily-haired genius of yesterday, who thought more of his art than of personal cleanliness and neatness, is not excused as charitably as in days

That the dress and the personal habits of the teacher really do count in the race for success no sensible teacher will attempt to deny. Dress and appearance are matters to which we can not give too much thoughtful attention. To hundreds of our fellowmen dress is the sole criterion for judging others. We cannot alter them, nor do we desire to do so. We propose to let Lord Chesterfield, he of the sparkling letters, end this editorial for us, since he discussed the subject over one hundred and fifty years ago in a far more trenchant manner than we could

"I cannot help forming some opinion of a man's sense and character from his dress; and I believe most people do as well as myself. Any affectation whatsoever in dress implies in my mind a flaw in the understanding."
(Hear, ye of the long hair and flowing ties!) "A man of sense carefully avoids any particular character in his dress; he is accurately clean for his own sake; but all the rest is for other people's. He dresses as well, and in the same manner, as the people of sense and fashion of the place where he is. If he dresses better, as he thinks—that is, more than they—he is a fop; if he dresses worse, he is unpardonably negligent; but of the two I would rather have a young fellow too much than too little drest. The excess on that side will wear off with a little age and reflection, but if he is negligent at twenty, he will be a sloven at forty and stink at fifty years old. . . . That silly article of dress is no trifle."

CEASE TO REVERE THE CT ASSTCAT ?

An art worker in Milan has attempted to found a new school of literature embodying some very radical, almost anarchistic, principles. It is to be called "Futurism;" and, although we are by no means in accord with the creator's most drastic ideas, there is, nevertheless, much that is extremely stimulating in his

declaration. For instance, the following is interesting: "We declare that the splendor of the world has been enriched with a new form of beauty-the beauty of speed. A race-automobile adorned with great pipes like serpents with explosive breath, a race-automobile which seems to rush over exploding powder, is more beautiful than the Victory of Samothrace.

This must appeal to pianists who realize that there is a fascination in the immense pianistic speed of the virtuoso, which seems a thing apart from the music itself-the speed that stimulates, exhilarates and invigorates our minds and bodies by making us think at a vastly greater rate

Such a principle is significant, but when our Italian reformer or revolutionist announces that "We will destroy all museums, libraries and academies (those graveyards of vain efforts, those Mount Calvaries of crucified dreams, those registers of broken-down springs)," we can only think of an evening when the Chianti flowed too freely.

The purpose of this propaganda is evident. This Latin thinker is trying to tell us that in art, music, literature, architecture and the drama we are bound down by traditions and do not even seek to create the new and beautiful, as have the master minds of the past. They are trying to tell us that we are shackled to classicism. They cannot wait for evolution, but must

The greatest results in music and art have come to us through evolution. Even Beethoven, Wagner and Strauss, when closely examined, are found to be evolutionists, not revolutionists. The public loves the wonderful beauties of the past and longs to see them represented in new forms of art. The most successful American firm of architects followed established classical forms so closely that an American traveler. upon seeing a Spanish cathedral several hundred years old, declared that it was a weak imitation of "Madison Square Garden." The most famous American firm of jewelers insists upon having its art workers carry out designs in established styles—"the French Rococo,"
"the Venetian," "the Renaissance," etc. They do not dare to leave the old forms for fear that they may only reach some new form like the "Art Nouveau." which someone has called the glorification of the dying

A similar condition exists in music. All the Debussys, d'Indys, Regers and Strausses of the world could not create music that would make the thinking musician willing to efface from his memory the glories of Beethoven, Bach, Haydn, Mozart or Handel. We are tied to the wonders of the past, because we know that they are the rock foundation upon which all that is best in art, poetry, education and music must rest.

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THE INCENTIVE OF THE PRIZE.

THE idea of working for an object, a goal or a prize which is the basis of all competition has been so frequently tried by teachers in the past, and has proved so excellent, that those who have once adopted the method have almost invariably continued it. It is true that some educational theorists

have opposed the employment of any other incentive than that which should come from the work itself. This is a very pretty theory, but is at variance with the facts of the case and with human nature, to say nothing of child nature. We can work for ideals, but we cannot enforce ideals, and the teacher is obliged to resort to those means which bring about immediate results.

One of our many friends and readers in India, Mrs. U. B. White, recently sent us a description of the excellent method she employed in awarding prizes at an annual prize distribution. Prizes were not given for the most effective playing, but rather to those who had shown the greatest interest and who had worked the hardest to accomplish results. The pupils who had missed no lessons as well as those whose practice had been most regular were awarded prizes. Pupils who had shown the greatest advance in memorizing, "counting aloud," theory and other subjects were awarded

A prize competition is a race, and all children enjoy a race. In great commercial houses, insurance companies and large industrial undertakings the race idea is encouraged. The staff of employees is divided into sides, and the spirit of competition is developed. It is this method of stimulating individual incentive that has put the American workman to the front and brought large contracts to American firms, because it is a worldknown fact that the average workman, working under the American competitive system, will do more work in a shorter time than the workmen of some Europear. countries. At the base of it all lies the idea of winning something, and this may be applied to great adrealization of the advantages which arise from the work

The prizes need not be elaborate ones, but may be inexpensive and at the same time attractive. It is not the prize itself which is sought, but rather the symbol of victory over difficulties.

DON'T LEAVE PIECES UNFINISHED.

BY S. REID SPENCER.

A good teacher should not pass work as finished, even though it has been played perfectly, unless there is good reason to believe that subsequent performances will be the same. Some pupils come to a lesson and do well when all circumstances are exceptionally favorable, and yet they might not ever be able to do so well again, without further study on the same piece or exercise. No matter what has been acquired, it is like perishable goods; due care must be taken for its preservation.

A fault is never corrected unless there is assurance that it will stay corrected and never return. Some pupils imagine that their teachers require unnecessary work from them, whereas the teacher has even more to gain from their rapid progress. and more to lose from their slow development. than the pupils themselves.

A teacher stands or falls in the eyes of the public as such on the rapidity of development of his pupils. Any teacher would be cutting his own throat. musically speaking, to hold back a pupil unneces-sarily. To acquire proficiency is very good as far as it goes, but a future performance might be required under less favorable conditions, and provision should be made for such a contingency. Accomplishment is worthless unless the accomplishment can be maintained, and no matter how well a one or more ineffectual attempts, it is obviously not finished. But one trial is allowed to a player by an audience; if he loses that, no matter how well he might do on a second or subsequent attempt, it would count for nothing.

To be a skillful artist one must be naturally endowed with strong reason—fully trained and developed for the work at hand; but for such a development the study of music alone would prove inadeTHE ETUDE



In the Musical Times is a description of the work of Mr. and Mrs. Raymond Duncan, who are trying to popularize the music of modern Greece. According to Mr. Duncan, "The music still sung in Hellas, both ecclesiastical and popular, is, with slight exceptions, naturally descended in a direct line from the music of the ancients, both in theory and practice. Notwithstanding the many vicissitudes and the great lapse of time, the Hellenic people have retained their music in an extraordinarily near and pure relation to those natural law upon which classical music was founded." This, he considers, applies not only to the six million existing Greeks, but to the Albanians, Turks, Armenians and other races that came in contact with them. The music, he claims will "surely win its way, and modify the music of Europe in the very near future."

Mr. Duncan has spent seven years in Greece. He founded a school, near Mount Hymettus, to revive the classic arts and industries. As part of this work he studied the songs of the natives. He revives the old philosophical idea that music—or at least Greek music has an exact physical and spiritual effect, and is based on the laws of Nature. He calls it "a human attempt to express appreciation of cosmic laws, design and harmonies, and those human sentiments, aspirations and states of mind which words are unable to express." He speaks of diatonic, chromatic and enharmonic scales, which existed in ancient Greece. But he adds an account of the four master-modes and their plagals, which would resemble Ambrosian and Gregorian chant rather than ancient Greek scales.

Mrs. Duncan, who is a native Greek, is naturally enthusiastic about the folk-songs of her land. There are songs of mountaineers and of shepherds, songs for festivals or funerals, for dancing and for daily occupa-The last three kinds are mostly rhythmic in The festival and shepherd songs are mostly melodic in character, while those of the mountaineers are harmonic. Ballads, or songs that tell a story, are always rhythmic, and usually in small compass.

Harmony, as applied to Greek music, deals not only with the relations of notes, but with their sequence, speed, rhythm and expression. There are eight modes, two chromatic scales and five enharmonic scales, the last containing quarter tones. The rustic flutes are handled with remarkable skill, and it is even clair that the ability of the performers exceeds that of the

that the ability of the performers exceeds that O₁ the average flite-player in a good orchestra. Mrs. Duncan gives pleasing pictures of crecian pas-toral life. "On a holiday," she says, "there is hardly a hilltop near Athens that has not its circle of young men and maidens, hand in hand, dancing to their united In all Hellas there is not a mountain that does not echo to the sound of flute and song, both by night and by day, while the rush of waters of every clear stream is the accompaniment to the song of young girls as they fill their earthen vases with water." A picture exactly similar is found in the eighteenth book of Homer's "Iliad," as one of the scenes graven on Achilles' shield.

MUSIC IN GREECE.

Collins, in his "Ode to the Passions," tells us to "revive the just designs of Greece" in music. But we do not know any too exactly what these designs were. We know the Greeks had seven modes. If defined by scales on the white keys of the piano, it is thought by some that the Lydian mode had intervals like our C scale, the Phrygian like a scale starting on D, while upwards in order came the Dorian, Hypolydian, Hypophrygian, Hypodorian and Mixolydian. At times other names were used (Æolian, Iastian, etc.), but these were the commonest. Melodies were usually kept in the were the commonless. Attenues were usually kept in the octave of the keynote, with only one tone below it; but sometimes a "relaxed" scale was used, extending a fourth downward. This would resemble a plagal mode in Gregorian chant, but would still extend up an octave

It is certain that much beautiful music must have cattes of the control of the control

found in the earlier Scotch tune (in minor) to "Auld round in the earner Sected time (in minor) to "Audi Robin Gray." The tune of "John Anderson, My Jo," with the flat seventh at the end, is based on the Hypo-dorian mode, "relaxed" to a fourth below the keynote.

Greece included among her instruments many forms of harp and lyre, a large number of so-called flutes of harp and lyre, a large number of so-called flute, also trumpets and percussion instruments of various kinds. The term flute was applied not only to real flutes, but to instruments like the clarinet and bassoon. Thus we read that the "Nome of Kradias," a march to execution with "flutes," was sombre and forbidding in character. This could not be the case with flute in character. This could not be the case with flute of the bassoon-like nine must have. music, so one of the bassoon-like pipes must have been used. The flute was sometimes held straight out from the face. Once, in a musical contest, a flute-player, in the middle of his selection, found the mouthpiece suddenly stopped up. Instantly he turned the flute side-wise, and finished by blowing through one of the holes. His presence of mind won him the prize.

Famous trumpeters existed, whose strength of blowing was tremendous. One of them could blow two trumpets at once, but before he did so the audience was requested to move back, so that none of them

would be stunned by the noise.

Many say that Greek music consisted wholly of unison effects, but this was not the case. In the third century B. C., harp-players were taught to give chords on their instruments. Large festival orchestras were often brought together, and the tone-pictures given by them would have delighted Richard Strauss himself. What their harmony was we do not know, but in the simpler kinds of music a plain drone-bass, like that of Scotch bagpipe, would give a good effect. The few bits of Greek music that have been discovered are merely unison themes, but they can be set to good

MUSICAL NOVELTIES.

In Germany, Count Hochberg's symphony is to be given by Strauss in Berlin, Other novelties for Berlin are "Das Veilchenfest," by Brandt-Buys; "Das Tal des Lebens," by Oskar Strauss, and Berenyi's "Lord Piccolo." Hans Huber's "Heroic Symphony" will be heard in Cologne. Munich will listen to Carl Bleyle's "Gno-menzug," Rudolf Siegel's "Heroische Tondichtung" and some variations on a French children's song by Walter Braunfels. Blevle's violin concerto will be brought out in Stuttgart. Reznicek is at work on an operetta. The "Elga" of Lvovsky was brought out at Düsseldorf, while "Die Pussta-Nachtigall," by Albert Mattausch, is

Advocate Roesch answers Siloti again in the royalty argument. Roesch cannot see why the private amateur and the public professional should pay the same royalty on a piece of music. Why not give the composer an

on a piece of masse. why not give the composer as extra royally from performances?

Airships are now influencing music. Arnold Mendelssohn wrote "Deutschlands glückhaft Schiff," and Reger followed with the male chorus "An Zeppelin," It would seem as if air and variations were the proper It would seem as if air and variations were the proper form for both these composition

In the Guide Musical, Dr. Divelshouvers adds his suggestions to the reform movement in notation. His chief innovation is a broken upper staff-line for octave transpositions. His name sounds as though it should carry conviction, perhaps with the maximum sentence. New operas for Paris are "Chiquito," by Nouguès; Garnier's "Myrtil," De Severac's "Le Cœur du Moulin," Samuel Rousseau's "Leone," and "On ne badine pas avec l'amour," by Pierné. Février is writing an opera on De Musset's poem, "Carmosine," which seems to sound like a dyestuff and will doubtless be highly colored. Ostend heard the "Impressions" and "Page Nostalgique" of Stienon du Pre and Pucik's "Miranella" overture, also "Nuremberg en Fête" and "Les Cloches à Coblence," by J. H. Foulds.

In England Paul Gräner's-"Valleys and Heights" won success at Queen's Hall. Beecham is to give an opera season, with Forsyth's "Cinderella," Holbrook's "Dylan" and "A Village Romeo and Juliet," by Delius. Elgar is writing a new symphony and Boughton an Arthurian drama.

In Italy a search for old violin manuscripts has brought to light two sonatas by Stradella, two concertos for violin and harp by Nardini, various pieces by Locatelli and a sonata by Geminiani. Among more modern works Giordano's "Marcella" and "Mese Mariana" are to be heard in Naples. Rossini's "Bruschini" is to be revived. This is the work in which he satisfied a grudge against a manager by altering the score. When the performance began, the violinists had to tap the rhythm on their lamp-shades, the happy scenes were set to funereal music and the vocal parts were made to repeat meaningless syllables.

Mendelssohn and Schumann

Personal Recollections of them as Teachers

By CARL REINECKE.

Mendelssohn's successor as Director of the Lelpzig Conservatory and of the world-famous "Gewandhaus" Orchestra.

[Entrou's Norn.—That there are comparatively few people living who fact that Mendelscola died in 1847 and Sedmann in 1860, or tecture and of the process tracts of Time Errors were born. Still we have most of the process tracts of Time Errors were born. Still we have applied to Mendelscola and to Schumann for instruction, but who is still applied to Mendelscola and to Schumann for instruction, but who is still applied to Mendelscola and to Schumann for instruction, but who is still applied to Mendelscola and to Schumann for instruction, but who is still applied to Mendelscola and the Schumann for instruction in the last still still applied to Mendelscola and the Schumann for instruction in the still still still applied to the still sti



opinion of my compositions. It did not come to pass, however, on this occasion for as he opened my music roll, which contained a rtet recently finished and two works already printed (a romance for the violin, Op. 3, dedicated to Ernst and a set of songs, Op. 4), he said with a smile, "Ah, my dear Herr Reinecke, just now I shall not be able to read through all that-but come again some afternoon in a couple of days from now, and then we will talk over it.'

Niels Gade, who stood in high favor with Mendels-

sohn and had commended me so warmly to the lat-ter that he invited me to play for him and to show

him some of my compositions. I had already done

the first a few days earlier by playing for him his

prelude and fugue in F minor from his Op. 35, with

the gratifying result of winning his approval of my

engagement by the direction of the Gewandhaus for

one of their concerts, and now I was to hear his

MENDELSSOHN

MENDELSSOHN'S KINDLINESS.

When I appeared the second time, fully prepared to hear a crushing verdict on my work, he received me so warmly that I felt at once more at ease. He astonished me greatly by playing from memory several passages from the quartet which had particularly pleased him, as well as others with which he found fault. When I returned to my room I immediately wrote down all that the great master had said me in a letter to my father, in order to lose none of his golden words, either of praise or censure, from my memory. Many years afterward I found the letter among my father's papers, so that I am now in the fortunate position of being able to quote Mendelssohn's comments exactly. He received me with these words:

"Your compositions have given me much pleasure; you have strong and decided talent. This is sure; you have strong and decluded talent. Ams is no empty form of words on my part, for I never use them in such cases as this. I am particularly pleased with the quartet, but every single one of your works show talent. You must still employ great diligence and continue to work hard, for there is a great fault in all of them. You begin well, but after the first development (Durchführung) they lose in interest. You must give more, you must be exacting with yourself; you must write no measure that is not interesting in itself—but do not become so critical that at the end you cannot accomplish anything at all! Your playing is faulty in that you play too much en gros (on a large scale); you need to enter more closely into the finer details of the work—but then en gros again. Be industrious, young man! You have youth, strength, health, and talent as well. To be sure, even now you will find plenty of admiration youth, strength, health, and talent as well. To be sure, even now you will find plenty of admiration and flattery at all the tea parties in Hamburg, and also in Leipzig-but that sort of thing helps no one,



LATEST PORTRAIT OF CARL REINECKE,

When in answer to this last remark I told him that I had never noticed this peculiarity in my songs, he said, "But you ought to notice anything like that! You must now write a great deal-every day. If you are only industrious and severe, very severe, with yourself we shall have some fine works from you before long,"

EARLY INDUSTRY.

As a matter of course I was highly delighted at this prediction, for I knew that I could work and could give evidence that I had already done so. But that was the very reason I said nothing when he cried, "Be industrious, young man!" I did not dare tell him that from early youth I had been obliged to teach a great deal; that beside studying the piano and the violin I had also had lessons on the guitar and the horn. Then, too, I had composed more than a hundred works, large and small; among them four overtures for orchestra, a long cantata for chorus, soli, and orchestra, two small cantatas, two piano concertos, a string quartet, two piano quartets, etc.,

Though this was the only lesson I enjoyed from Mendelssohn it was a memory that went with me throughout my whole life; it was an incentive for all future study, such as I wish from the bottom of my heart that all aspiring youths who devote themselves to art might enjoy. So far as I know, Mendelssohn never gave regular instruction save in the Leipzig Conservatory, where he held classes in composition and in ensemble playing, and these I never attended since I was not a pupil in the Conservatory. My old fried Wasielewski, the well known musical writer and the biographer of Schumann, has told me so much about these lessons that I am able to give many authentic particulars about them. From hisrich experience and deep insight into the true nature of art, every word spoken by the master had the worth of gold. He possessed the rare gift of being able to pass judgment upon the various points that came up during the lesson hour in a clear, concise fashion, without circumlocution; and since he united the purest taste with a never failing accuracy of opinion his instruction was as convincing as it was practical.

SCHUMANN

MENDELSSOHN IN THE CLASS ROOM.

In the composition classes Mendelssohn looked through the exercises given him, correcting them and at the same time explaining the faults they contained. To one student in whose work he detected hidden fifths he said, "You have, to be sure, wound flower garlands around your fifths, but that does not help them at all, for they still sound badly to a fine ear." Another asked him how he should set to work in writing a quartet. He replied "Take a quartet by Haydn or Mozart and imitate its form-that is what my teacher Zelter had me do."

Another phase of his teaching powers was disclosed to those who were allowed to be present at the rehearsals for the Gewandhaus concerts. He never for an instant lost control over his forces; his hery eye overlooked and governed the entire orchestra, while on the other hand the eyes of every individual player fairly hung upon the end of his baton. He possessed the finest rhythmical feeling; the slightest wavering in time was always greeted by him in the rehearsals with the cry: "Tempo, tempo, meine Herren!" When in the concerts, however, he wished to introduce unexpected variations in tempo, such as quasi-improvised accelerandi and ritardandi he was able to bring them about in so finished a manner that one could not but believe them to have been prepared in the rehearsals.

SCHUMANN'S LIMITED TEACHING EXPERIENCE.

Neither did Robert Schumann, aside from his brief connection with the Leipzig Conservatory, ever teach; he soon gave up his professorship to remove to Dresden. Since he was very reticent by nature, he had but little to say in the piano lessons which were assigned to him. It once happened that a pupil played Mendelssohn's Capriccio in B minor for him without his making a single interruption. When she ended he remarked genially, "You must hear that from Clara (his wife) some time." and with that the lesson was over. But as soon as he had a pen in his hand there flowed from its point the most thoughtful maxims and apothegms.

Who does not know his admirable "Advice to Young Musicians (Musikalische Haus-und Lebensrethe advantage of being suffused by a vein of true poesy? I allow myself to quote from some of Schumann's letters to me, since the written counsel con tained therein forms a pendant to that given me orally by Mendelssohn. Under the date of January

DEAR HERR REINECKE:-I have read your compositions* with great interest and am much pleased with a great deal that I found in them-on the one hand with the remarkable skill they show and on the other, above all, with their elevated tendency. That you have not yet entirely found yourself, that reminiscences of your predecessors may be detected in them, will hardly lead you astray.

At such an early age as yours creative ability is more or less merely reproduction; it is like the crude ore which must be subjected to repeated purification before it becomes the genuine meta

The best means of cutivating one's own melodic sense is to write much for the voice, for full chorus -and above all strive to form yourself inwardly, to originate and devise musical effects mentally. Look with joyful anticipation toward the future,

but do not forget your piano playing.

It is a fine thing to have commanding technic when it is used for the purpose of reproducing true art works. Also, do not fail to give my compositions your further sympathy; I have had genuine pleasure in your truly musical conception, in your hery and energetic execution. Right soon I hope to see you again.

Yours sincerely ROBERT SCHUMANN

He was equally amiable and encouraging in a let-ter he wrote me a few years later after I had appeared in Düsseldorf as a pianist in one of the concerts directed by him, and had also conducted one of my

Düsseldorf, May 21, 185 DEAR FRIEND:—The committee have given me the inclosed to defray your expenses. Accept it in this sense only.

I was delighted with your presence, with your overture, with your playing! Always remain the fresh, vigorous artist for which I have ever held

No one can escape labor and conflict. What a higher power has placed within us will of itself make a way. There is much in your overture that makes me see a bright future for you.

Hoping for a speedy meeting again, musical and

ROBERT SCHUMANN.

In closing I wish to thank the editor of this magazine for giving me the opportunity of gossiping over a period of my life now far in the past; it has been a pleasure indeed, and I have been deeply moved as I have let the many letters written by Schumann, now vellowed by time glide through my fingers in order my task. And I might add that it would be an especial gratification to me if these random, unadorned reminiscences of mine should aid in altering the heretofore one-sided view of me taken by my American friends; instead of looking upon me merely as the good uncle who writes pleasing songs and piano pieces for the young people, let them consider my numerous orchestral and chamber music works; my many songs, both secular and sacred; my piano con-

BACH is a sphinx, thanks to the greatness of his proportions, if you will, but not by his nature. He is undeniably the most powerful of all musicians.

On reading the almost incredible catalog of his works, while thumbing those forty huge in-folios, or scrutinizing one of those pages on which the slightest sketch seems to owe its existence to long premeditation and strong will, and in which a deep and original idea can aways be traced, one is unwittingly overcome by a sense of fear. But, on the Yes indeed, this immense figure soars above all that surrounds it; but its straight look, its frank and luminous eyes are not those of a sphinx. They belong rather to the statute of common sense .- Widor

*These were the plane quartet, later published as Op. 34 by Litelff; the four-handed sonata, Op. 35; the set of

SELF-CONTROL IN MUSIC.

BY MADAME A. PUPIN.

How often we hear the expressions, "What wouldn't give if I could play as you do?" or, "How I wish had such a beautiful handwriting as yours!" But when you tell what you gave to attain to such perfection of xecution, years of work and toil, these aspirants for ability and fame frankly admit that they could not have given that much; and when you suggest that any-one may have a beautiful chirography if he will only take pains, they turn impatiently away, frowning, as though they thought that you had been dowered at birth by a beneficent fairy, while they had been cheated of their rights.

Now, perfect piano-playing, clear, legible and graceful penmanship, and other feats of dexterity, may be-

come habits through discipline.

Discipline is of two kinds. The definition of this The first discipline should be given by whether when the first discipline should be given by persons older and more experienced than the one who is to receive it, and this should be continued until the learner begins to recognize the value of control and becomes willing to practice self-discipline, the second and more effi cient kind.

Let us see if we know exactly what this means-to bring under control. There are laws of right, laws of order, laws of perfection, laws of beauty, etc., and there are faculties of the mind and powers of the body which should be taught to recognize these laws and seek to embody them or to become one with them.
This is brought about by obedience. A child does not recognize law. He is controlled only by "I want to," or, "I don't want to." If parents could foresee the end from the beginning, they would not let their children always have their own way, but would make them understand that there is a law of right to be obeyed, and thus begin the discipline which should lead to self-discipline, in which all the mental faculties and physical powers can be brought under perfect control.

A French mother went to an abbé and asked, "Reverend Father, at what age must I begin to teach my son obedience?" "What age is your son now?" "He is one year old." "Madame, you have lost twelve months already"

When one has, for the first few years of his life, had the habit of obedience to laws held over him by parents and teachers, he is more willing to submit to the severer laws required to develop the mind and body to higher attainments. There is generally much more in a young person than he brings out, owing to the aversion to discipline, and so we find many adult people of mediocrity, whereas they might have been

men and women of force and character. There are laws of physical culture which develop There are laws of mental culture that may reveal unsuspected abilities and make intellectual giants out of apparently unpromising subjects.

These powers are latent in everyone, and there might be more persons of ability and distinction in the world, of so many ordinary and commonplace individuals, if this fact were realized. If you thought that there was a gold mine on your land you would dig down to reach the gold. Dig down into yourself and discover the treasure hidden there.

Great abilities manifest themselves first as desires, When you see a boy continually drawing pictures, or hanging around and scrutinizing machinery, you behold one who, by proper training, may develop into a great artist or a wonderful inventor. But when children are given everything they want by over-indulgent parents, then latent desires are smothered. One of the Van-derbilts once said that the greatest misfortune which could happen to a boy was to have a rich father.

The meaning is obvious. When children show no proclivities towards an ideal, the parents may form an ideal for their child, and by training and discipline develop latent powers which will bring that ideal into realization. A wise parent will study his child's nature and will know how to incite in that child a taste for some object or pursuit which will create a desire for attainment. Now begins discipline. Physical and mental powers are to be trained, brought under control and increased. This is accomplished though "Will." First, it is the will of the teacher which predominates; but when the student ealizes the reward of persistent obedience to law he brings his own will into operation, and this is self-

Discipline demands unswerving obedience to law It requires patience, willingness and concentration But let not anyone think of these as trials or hardshir Persistent efforts in one direction bring rewards that are a joy to the soul.

OBEDIENCE TO LAW.

All great achievements, all perfect things, are brought into existence through discipline; and the first thing to be learned is obedience to law. At West Point, 2 Annapolis and on a training-ship, where the discipline is very rigid, the first thing the novice has to learn is implicit, unquestioning obedience. A youth from Connecticut went as a novice on a training-ship, and on the nected went as a novice on a training snip, and on the second day an officer said to him: "Smith, go to the stern and get a marlinspike you will find there and bring it to me." The young man thought it would be a good opportunity to bring a bucket of water, so he picked up a bucket standing nearby. "Put down that bucket!" thundered out the officer. "I thought would get some water at the same time," stammere "Put down that bucket!" was again sted out in such imperious tones that young Smith learned then and there that his first duty wa

In the first stages of discipline the student often becomes wearied by ceaseless repetition and long-continued concentration. But this is the price of conquest It is said that many Hindoos are able to repeat, from memory, the whole contents of their sacred books, and their only secret is repetition, repetition, repetition

The beginner on the path is apt to shirk obedience and to quail in view of the apparent difficulties before him: but let him know that these difficulties diminish after a time, and then comes the happiness of at-

Where, at first, he was the one to obey, he now finds that all his forces, mental and physical, are in obedience to him. And this is the result of discipline—to bring

CHRISTMAS STORIES FOR THE MUSICIANS FIRESIDE READING.

Now that the time has come again to think of fireside stories, there are many which occur to one which seem to have a peculiar fitness for musicians. For instance, a reading from Longfellow's "Golden Legend," in which the episodes are linked by the chiming of the bells of old Strasbourg Cathedral, would seem to be very suitable. There is always something appropriate about bells at Christmas time. Another interesting story, particularly for children, is that of "The Pie Piper of Hamelin." Browning has made a delightful poem out of it, in which this curious old legend is told in a manner half tender, half pathetic.

"The Ancient Mariner" also has the right "creepy" element about it, and has a musical interest inasmuch as that sorely beset individual is brought back to civilization by the sound of two mysterious voices Dickens offers a great field for musical fireside readings, whether we read of Tom Pinch playing the organ in a cold church, or of Dick Swiveller, who played the flute in a warm bed. Scott's "Lay of the Last Minstrel" does much to revive the spirit of old romance. A more modern Christmas story, with its scene laid is A hore modern Christmas story, with its sacre in in hida, is Kipling's "William, the Conqueror." in which a charming romance is culminated to the tune of "While Shepherds Watched Their Flocks By Night." Dickens's "Christmas Carol," and Kate Douglas Wig gans's "The Bird's Christmas Carol" are also suitable for holiday reading.

In all the other arts we can roughly trace two factors—a reference to actual life, actual experience, and an emotional thrill at the presentation of this experience in a particular way. In the case of music we cannot see any direct reference to actual life. It seems to take certain emotional impressions left in us by the contact of actual life, and by the employment of sounds in certain relations, to recall, not the emo-tion and the piece of life that generated it, but the emotion alone. For this reason it can necessarily evoke only the broader, the less specialized emo tions. The fact that more people are susceptible b music than to any other art, and the fact, insisted on by its enemies, that music is the only art that makes any impression on animals, the only art which stimulates them, in however low a degree to some such mood of sadness or excitement as oursthese facts in themselves show that music deals with the broadest organic sensibilities of our beingINDIVIDUALITY IN PIANO PLAYING (Secured expressly for THE ETUDE through interview with the famous virtuoso) By MME. TERESA CARREÑO

[Editor's Note-Although Mme. Carreño's portra't and biography have been given in "THE ETUDE Gallery of Musical Celebrities" (in the April issue), there are many educational phases connected with her interesting career as a virtuoso with which the public is not familiar. Mme. Carreño was born in Caracas, Venezuela, and was the daughter of the Minister of Finance of that country. She is also a descendant of Simon Bolivar, "the Washington of South America," and artists have been found among her ancestors as far back as the 14th century, when the famous Spanish painter Carreño, whose works have been found in some of the great art galleries of Europe, lived. Mme. Carreño received her first instruction from her father, who was a fine pianist. Later she studied with a German teacher who resided in her native country. Her instruction commenced at the age of six and one half years, and one year later she played the Capriccio Brilliante of Mendelssohn with great éclat.

Her work was then interrupted by one of those perennial insurrections or revolutions which have so often split South American republics. Her father was exiled, and together with his family and servants came to New York. The party numbered eighteen. Upon arrival it was found that through the death of a friend to whom the family funds had been entrusted their fortune was lost, and they were located in a strange city entirely without means to secure funds of any kind. It was then that the wonderful precocity of the little Teresa came to the front and saved the situation. A concert was arranged and the severe Spanish-American pride, which under other conditions would have made the professional appearance of the child of so illustrious a family impossible, soon forgotten in the triumph which greeted the little player.

SOME FAMOUS TEACHERS.

Soon thereafter Gottschalk heard her play and at once accepted her as a pupil. She studied with him for about two years. Although not generally known, Gottschalk studied with Chopin for some time in Paris and he communicated to his little pupil many of the ideas upon interpretation he had learned from the great Polish-French master. Soon thereafter she went to Europe and had the good fortune to become associated with many of the pupils of Chopin, including the Princess Czartoriwska, Georges Mathias, Müller Franchome and many others. She then concertized through Europe and had the good fortune to meet and win the favor of the illustrious Rubinstein, who was then in the very height of his career as a virtuoso. He took the keenest possible interest in Carreño's studies and spent hours at a time instructing her upon essential points. So proud of her was he that he continually introduced her to others as his daughter, and when strangers failed to see any facial resemblance he would say, "Ah, but see our hands; are they not exactly alike?" Mme. Carreño has known most of the greatest virtuosos of our time personally, and her views represented below are derived from the widest imaginable experience as a virtuoso, composer and teacher,

EARLY EVIDENCES OF INDIVIDUALITY

It is difficult for me to speak upon the subject of individuality without recollecting one of the most impressive and significant events of my entire career. When I was taken to Europe as a child, for further study, it was my good fortune to meet and play for the immortal Franz Lizst. He seemed deeply interested in my playing, and with the kindliness for which he was always noted he gave me his blessing, a kind of

artistic sacrament that has had a tremendous influence upon all my work as an artist. He laid his hand upon my head and among other things said: "Little girl, with time you will be one of us. Don't initiate anyone, Keep yourself true to yourself. Cultivate your individ-uality and do not follow blindly in the paths of others."

THE ETUDE

In this one thought Lizst embodied a kind of a pedagogical sermon which should be preached every day in all the schools, conservatories and music studios of the world. Nothing is so pitiful as the evidences of a strong individuality crushed out by an artificial edu-



cational system which makes the system itself of para-mount importance and the individual of microbic sig-

The signs of individuality may be observed at a very early age. With some children they are not very pronounced, and the child seems like hundreds of others without any particular inclination, artistic or otherwise It is then that the teacher's powers of divination should be brought into play. Before any real progress can be made the nature of the child must be studied care-fully. In the case of other children, the individuality is very marked at an early age. As a rule, the child with the marked individuality is the one from whom the most may be expected later in life. Sometimes this very individuality is mistaken for precocity. This is particularly the case with musicians. In a few instances the individuality of the master has been developed late in life, as was the case of Richard Wagner, whose early individual tendencies were toward the drama rathe than music

NEW PROBLEMS AT EVERY STEP.

The teacher in accepting a new pupil should realize that there at once arise new problems at every step,

The pupil's hand, mind, body and soul may be in reality different from those of every other pupil the teacher has taught. The individual peculiarities of the hand should be carefully considered. If the hand has long, tapering fingers, with the fingers widely separated, it will need quite different treatment from that of the pupil with a short, compact, muscular hand, If the pupil's mind indicates mental lethargy or a lack of the proper early educational training, this must be carefully considered by the teacher. If the pupil's body is frail and the health uncertain, surely the teacher will not think of precribing the same work she would prescribe for a robust, energetic pupil who appears never to have had a sick day. One pupil might be able to practice comfortably for four and five hours a day, while another would find her energy and interest exhausted in two hours. In fact, I would consider the study of individuality the principal care or duty of the

The individuality of different virtuoso performers is very marked. Although the virtuoso aspires to encompass all styles-that is, to be what you would call an "allaround" player-it is, nevertheless, the individuality of the player that adds the additional charm to the piano recital. You hear a great masterpiece executed by one virtuoso, and when you hear the same composition played by another you will detect a difference, not of technical ability or of artistic comprehension, but rather of individuality. Rembrandt, Rubens and Vandyke might have all painted from the same model, but the finished portrait would have been different, and that difference would have been a reflection of the individuality of the artist.

THE TEACHER'S RESPONSIBILITY.

Again let me emphasize the necessity for the correct "diagnosis" of the pupil's individuality upon the part of the teacher. Unless the right work is prescribed by the teacher, the pupil will rarely ever survive artistic ally. It is much the same as with the doctor. If the doctor gives the wrong medicine and the patient dies, surely the doctor is not to blame. It makes no difference whether the doctor had good intentions or not. The patient is dead and that is the end of all. I have little patience with these people who have such wonder ful intentions, but who have neither the ability, courage nor willingness to carry out these intentions. Many teachers would like to accomplish a very great deal for their pupils, but alas! they are either not able or they neglect those very things which make the teacher's work a mission. One of the teacher's greatest responsibilities lies in first determining upon a rational educational course by divining the pupil's individuality. Remember that pupils are not all like sheep to be shorn in the same identical fashion with the same identical shears.

EDWARD MACDOWELL'S INDIVIDUALITY One of the most remarkable cares of a pro-

nounced musical individuality was that of the late Edward MacDowell, who came to me for instruction for a considerable time. He was then quite youthful, and his motives from the very first were of the highest and noblest. His ideals were so lofty that he required little stimulation or urging of any kind. Here it was necessary to study the pupil's nature very carefully, and provide work that would develop his keenly artistic individuality. I remember that he was extremely fond of Grieg, and the marked and original character of the Norwegian tone-poet made a deep impression upon him. He was poetical, and loved to study and read poetry To have repressed MacDowell in a harsh or didactic manner would have been to have demolished those very characteristics which, in later years, developed in such a manner that his compositions have a distinctiveness and a style all their own. It gives me great pleasure to place his compositions upon my programs abroad, and I find that they are keenly appreciated by music lovers in the old world. 'If MacDowell had not had a strong individuality, and if he had not permitted this individuality to be developed along normal lines, his compositions would not be the treasures to our art which they are.

(Owing to the unusually large number, of special features in this issue, it has been found necessary to continue this excellent article in the January "Holiday icene"

WHO THE TROUBADOURS WERE AND WHAT THEY DID (From the Young Folk's "Standard History of Music") By JAMES FRANCIS COOKE

WE have learned that during the first one thousand years after the birth of Christ, the leading musical one work of the world was done under the shadow of work of the world was done under the shadow of the Church. Now, let us study the music of the next of the Church. Now, let us study the music of the next of the Church of

five hundred years and we shall ing and remantic times in the history of the art, for instead of being used solely for religion, music came to be used for love songs, and to help in telling the tales of bravery and valor of the Knights of old.

Ranghts of old.

In the 12th century, when chivalry was at its height and people lived a kind of story-book life, noble knights, men of wealth and even kings wrote poems and composed melodies, which were usually in praise of some lady, hair. They then wandered from place to place single them in place to place singing them in the courts of castles or like seren-ades under some fair maiden's baleony window. They were called "trou'-ba-dours" or "trou-vères" (troo-vairs). These names melodies or poems. The poet singers of Southern France, then known as Provence, were called troubadours, while those of Northern France (Brit'-tan-y and Nor'-man-dy) were called trouvères. The songs of the trouba-

dours were almost solely love songs, while those of the trouvères were often upon old legends or myths or upon the deeds of some famous hero such as the



HANS SACHS.

(This cut of the famous bootmaker-meistersinger of Nürmberg is printed by courtesy of Musical America)



PROCESSION OF TROUBADOURS IN THE MIDDLE AGES.

by many that some of them formed the basis for the folk-songs or people's songs of the French people of to-day. To accompany their singing these poet singers used instruments that could be carried with them, such as the harp, the lute and viol. Sometimes when a troubadour was unable to compose or play he employed a "joglar" (zhog-lor) or "jong-leur" (zhong-ler) who would serve him for pay. These "joglars" were often singers, acrobats, dancers or magicians and our modern word "juggler" comes from this scource.

THE MINNESINGERS.

The troubadours of Germany were called "minne-sing-ers." The word "minne" means love, so the word minnesinger means love singer. Their songs gave more attention to the beauty of nature and to religion than those of the troubadours. At first the melodies resembled the Gregorian style, but later they took on a more modern form. The minnesingers did not employ joglars but sang and played their own songs. There is a tradition that in 1207 a great contest of min-ne-sing-ers was held in the glorious old castle of the Wartburg, (vart-boorg) in a part of Germany known as Thüringia (Tier-ing-i-a). The great composer Richard Wagner (Reekh'-art Vahg'-ner), of whom we shall learn later, made this song contest the scene for the second act of his opera Tannhäuser (Tann'-hoys-er) and the Tannhäuser march played so frequently is the music used in the opera gathering of the singers in the great castle hall of the Wartburg, before the con-

THE MEISTERSINGERS.

After the minnesingers in Germany came the "meis'-ter-sing-ers" (meys'-ter-sing-ers) or "master.

"mores". These were mostly tradespeople and workmen who loved singing and enjoyed banding to gether for mutual pleasure. They formed clubs with

Song.

formal rules and grades of membership from the beginner or "scholar" class up to the full member or "mastersinger." Great contests were held in

which many societies took part, just as is done in our modern "Sängerfests" (Sen'-ger-fests) or song festivals held by Germans

in Germany and in America,
The first club or guild of
meistersingers is said to have
been formed in May'-ence (Germany), in 1300, and the last one remained until 1836 in the German city of Ulm. One of the famous meistersingers was Hans Sachs (Sahks), a shoemaker of Nüremberg (Neerm-bairg), whom Richard Wagner has made the leading character in his opera "Die Meistersinger." The meistersingers, minnesingers, troubadours and trouvères were a kihd of bridge from the Church music of the past to the music that was to follow, which we shall study in the following chapters.

TEN TEST QUESTIONS.

What do the words "troubadour" and "trouvère" mean?
2. How did the "troubadours" differ from the "trouvères?"

3. Are the French folk-songs of the day believed to have come in part from the songs of the "troubadours?"

What increased the "troubadours" play?
What were the "joglars" or "jongleurs?"
What were the "troubadours" of Germany

7. What great contest of singers was supposed to

have been held in the 13th century?

8. What were the meistersingers?

9. When was the first guild of meistersingers

10. What was the name of the famous shoemaker meistersinger of Nüremberg, whom Richard Wagner has made the central character in his opera called "Die Meistersinger"?

MODERN music is the last great legacy which Rome has left to the world. It is also remarkable as a distinct product of modern civilization. Christianity child have produced by the control of the contro ended by producing that peculiar passion for selfanalysis, that rage for the anatomy of emotion, and that reverence for the individual soul that was almost entirely unknown to the ancient world-

It has often been said that a great genius is not produced all of a piece, that he is the result, the echo like the experiment of the expe and predecessors? They have engraved upon steel the timid lines of the past and interpreted in a strong and majorit strong and majestic language the first stammerings of the muse.—Imbert.

The Etude Gallery of Musical Celebrities



Jean Sibelius



Franz Josef Haydn



Stephane Raoul Pugno



Henri Wieniawski



Ernestine Schumann-Heink



Ferdinand Hiller

HOW TO PRESERVE THESE PORTRAIT-BIOGRAPHIES

Cut out pictures, following outline on the reverse of this page. Paste them on margin in a scrap-book, on the fly sheet of a piece of music by the composer represented, or use on bulletin bound for classes, club or school work. A similar collection commenced with the February for classes, club or school work. A similar collection condensed by package representations of reference and separate portraits. The collections commenced with the February for classes, club or school work. A similar collection condensed by package representations of reference and separate portraits. The collections commenced with the February for classes are considered by package representations. Schools, Research, Rossini, Research, Schools, Research, Schools, Research, Schools, Research, Schools, Howell, Homer, Blauvelt, Kire-King, Geraldine Farat, Status, Buck, Carraco, Mascagni, Raff, Lutt, Schitt, Guilmant, Fath, Josephan, Highen Schools, Schools, Research, Schools, Research, Schools, Research, Schools, Research, Schools, Research, R

STEPHANE RAOUL PUGNO.

Pugno was born in Paris, June 23, where he won the first piano prize in 1866, first harmony prize and first medal for solfcggio in 1867, and first organ Saint Eugene, 1872-92, and chorus master at the Théatre Ventadour in 1874. of the pianoforte at the same institu-1901. He has composed a large number successful, as well as much music of a compositions have been very successful. the most familiar to our readers, perhaps, being "Farandole,' It is, however, as a pianist that Pugno has earned the highest reputation, and his interpretation of Mozart's 'music has earned him especial commendation. His first appearance in London, which took place in 1804 at a recital of his established himself as a great favorite the United States have added to his reputation and given pleasure to many thousands of American concert-goers.

FRANZ JOSEF HAYDN.

(Hy'-dn.) Franz Josef Haydn was born at Rohrau, Lower Austria, March 31, 1732, and died at Vienna, May 31, 1809. He was the second son of a wheelwright who was also the organist and sexton of the village church. He commenced to learn music of his cousin, Johann Mathias Frankh, at the age of five. Three years later he went to Vienna as a chorister of St. Stephen's Church, under George Reutter, who sorely neglected him, In 1748 he was dismissed. owing to his voice having broken. For the next few years he lived in obscurity. He kept himself by giving music lessons, and studied when and where he could. The poet Metastasio helped him a little, and so did Porpora. In 1758 Count Ferdinand Morzin appointed him music director at Lukavec. In 1760 he entered the service of Prince Paul Esterhazy as second cape limeister, from which he was later promoted to first capellmeister. Prince Paul was succeeded by his brother, Prince Nicholas, in 1762, and from then on Haydn's career was one of great industry, interrupted only by the occasional "teanot" storms of his royal master and the less endurable and more frequent outbursts of his shrewish wife. During that time Haydn's fame gradually increased, and his compositions became famous. He is described as "The Father of the Symphony," and composed 125 works in that form, besides numerous other orchestral and choral works-including "The Creation."

JEAN SIBELIUS. (Si-bay'-lius.)

SIRELIUS was born at Tavastehus, Finland. December 8, 1865. He originally intended to study law, but his musical proclivities proved too strong for him. He became a student at the Musical Institute at Helsingfors in 1885, where he remained until 1888. The following year he went to Berlin and became a pupil for counterpoint of Albert Becker. In 1891 he proceeded to Vienna, and there studied under the veteran composer, Carl Goldmark. In 1893 Sibelius was appointed instructor of theory at the Musical Institute and Orc. estra School, Helsingfors, where he has been eminently successful. He has done a great deal on behalf of Finnish music, especially as regards Finnish folk-song. Though he is justly famed as a teacher, having now become principal of the institute at which he formerly studied, it is as a composer that Sibelius is best known to the world. His opera Tornissa alija impi ("The Maid in the Tower"), which was produced in Helsingfors, 1896, is usually regarded as the first Finnish opera though there is one by Pacius which precedes this work. He has written two symphonies and several works for orchestra, including Tuonela ("Hades") and Kuolema ("Death"). He has also posed many piano pieces and songs, which are beginning to become popular. His music is unmistakably "Northern" in character, and strikes a distinctly national note.

(The Etude Gallery.)

FERDINAND HILLER

ber 24, 1811, and died at Cologne, May 25, 1885. He was of Jewish descent. He performed a Mozart concerts at performed a Mozart concerto at the age of ten in public. In 1825 he became a pupil of Hummel at Weimar. Hummel, perceiving his bent as a com-poser, put him through a very severe course of instruction. In 1827 he accompanied Hummel on a professional tour to Vienna where he had the unique privilege of being present at the reconciliation which took place between Hummel and Beethoven-then on his death-bed. In 1828 he went to Paris, then the Mecca of Europe, and here he soon established himself as a teacher. In Paris Hiller enjoyed the acquaintance of many distinguished people, including Mendelssohn, Chopin, Cherubini, Rossini, Liszt, Meyerbeer and Fétis. In 1836 he went back to Frankfort, passing on to Milan in 1837. where he again met Liszt and Rossini. Here he began his most famous composition, the oratorio "Die Zerstörung Jerusalems" which interested Mendelsto produce the work at the Gewandhaus, Leipsic, 1840. In 1850 he became capellmeister at Cologne, where he organized the Cologne Conservatory. also conducted the lower Rhine festivals. In 1884 he retired. H's most

familiar works are the concerto for

piano in F sharp minor, his cantata, "The Song of Victory," and a short

piano piece, "At the Guitar. The Etude Gallery

ERNESTINE SCHUMANN-HEINK (Heink, ei as "eve.")

MME SCHUMANN-HEINK was born in Lieben, near Prague, June 15, 1861. She was the daughter of an Austrian army officer in very poor circumstances At the age of ten she went to an Ursuline convent, where she sang, entirely by ear, in the choir. Materna, who heard her sing, was impressed with her voice, and was instrumental in securing her an engagement at the Dres-den opera, 1878. Her contract also obliged her to sing in church, where her imperfect musical knowledge hindered her greatly. She accordingly took lessons of Franz Wüllner. In Dresden she married a retired army officer named Heink, and in consequence lost her operatic engagement A year later she made her appearance in Hamburg. For the next five years she was very unhappy, and often in dire straits. A brilliant success at a Berlin benefit concert, however, earned her an engagement in that city for the following summer. Her success reached the ears of the Hamburg director, who gave ber a more important part to p'ay. She scored a great About this time she separated from her husband and married Carl Schumann, the actor. A London success followed, and in 1898 she came to America. She scored a great triumpl here, has become an American citizen and has never lost the public affection which she secured in this country.

(The Blude Gallery.

HENRI WIENIAWSKI. (Vee-nee-ahvs'-ki.)

This celebrated violinist was born at Lublin, Poland. July 10, 1835, and died at Odessa, April 2, 1880. In early youth he went with his mother to Paris, where he studied at the Conservatoire under Clavel and Massart. In 1846 he obtained the first prize of the violin class. He then returned to Russia, and during 1849-50 studied harmony. His reputation as violinist grew rapidly, and in 1860 he was appointed imperial chamber virtuoso at St. Petersburg, where he remained till 1872. He resigned to undertake a tour to America with Anton Rubinstein, which extended on his own account till 1874. About this time Vieuxtemps, who was at Brussels, became ill, and, Wieniawski was telegraphed for. He arrived in the Belgian capital in 1875 and worked with great success until Vieuxtemps was able to resume his teaching. Wieniawski again became a victim of the "wander-lust" and continued touring through many countries and cities till he died in a Russian hospital in a state of destitution. His violin compositions are famil'ar to all violinists, es: ecially his two mazurkas. "Kuyawiak" and "Obertass," both of which are frequently heard. His concertos, two in number, are also remembered. His music shows his fiery temrerament, and demands considerable virtuosity for good rendering.
(The Etude Gallery.)

HOW TO STUDY THE TRILL By ISIDOR PHILIPP

Professor of the piano at the Paris Conservatoire

(Editor's Note.—In furnishing our readers with the following article by M. Island Phillipp we have been successful in inducing a north-known authority upon this subject to give them his most advanced ideas. M. Phillip has noted and the subject to the control of the control of

THE trill is an ornament very frequently met with, and it consists of one note played in regular alternation with another at an interval of, a second above mapor or minor. The note which bears the trill (indicated by the sign Tr, followed by a wavy line is the lowest note of the ornament. The pulsations of the trill should be regular, of equal length, clear and rapid. It is necessary from the first to obtain a perfect equality of pressure with the fingers which perform the trill. The arms should be absolutely supple and free. The practice of the trill, which demands extreme care and attention to detail, ought to be commenced very slowly. It is necessary, I repeat, to work above all with the greatest possible relaxation, and to secure fullness of tone-that is to say to bring out the finest tone qualities of the instrument. It is not necessary to play heavily or to attack the keys violently. The carefully planned study of the trill along the lines followed by the older school of Italian and French singing masters is excellent for the piano. It is a good plan not to confine oneself to the interval of a second. Use the songs as a pattern; the study of the trill will be conducted more rapidly if one practices the intervals of a third, fourth, fifth, and sixth as well. Proceeding to the question of tempo, the notes comprising the trill should be divided successively into groups of two, three, four, six, and eight, accelerating the speed,

but not at the expense of clearness and evenness.

It is necessary to be able to perform a trill with any of the fingers; also to be able to sustain it for some time, as very often composers, both modern and ancient, use the ornament-at times in a most complicated manner. (See the works of Liszt, Saint-Saëns, Tschaikowsky and others,)

It will appear that the study of the trill is one of the best means available for securing perfect equality of the fingers. Here is a useful exercise for the fourth and fifth fingers:

Example, 1a:



For 3rd and 4th

Example 1c:



Practice these exercises in all keys with great thoroughness and perfect equality, and it will soon prove to be work well done.

Here is another good exercise, for both hands this time:

Examples 2a, 2b;



(2b) L.H. 1.1.11111111 THE RESIDENCE OF THE PARTY OF T

I have said that it is good practice to work on wider intervals than the second. Here are some exercises:

Example 3a, b, c, d:







Another very useful example:

Example 4:



For the left hand use the following chord as accompaniment:

Example 5



Another exercise:

Example 6a, 6b





Here are a few exercises which will tend to cultivate agility, strength and independence in very little time.

Example 7





Trills in double thirds, fourths, and sixths (see Rubinstein's 5th Concerto) are also necessary. One should practice exercises for all combinations of fingers. Here are some exercises:

Example 8 (8) 5

the singers and players are informed by their managers. Thus concerts are multiplied, and the supply far exceeds the demand. The vast majority prefer performances the more the concert halls are de-259 representations were given at our opera houses; is it a wonder that the concert virtuosi from abroad are beginning to look on New York as no longer belonging to the "dollar land?"

CONCERT GIVERS AT FAULT.

Neglect by the public is largely a result of the want to hear. The same is not done in concert selves like, or what they think the public ought to

MUSICAL FOG.

conductors produce? The polyphonic puzzles and megatherian "tone poems" of Richard Strauss, Max Reger and their imitators, and the misty productions of Debussy, with their elusive tone "wraiths" from which melody is deliberately excluded. It is great fun to conduct and play such things-they show how skilled the performers are-hence they are conducted and played all the time. The public, however, clamors for its melody, and, not getting it, stays at home; but what care the concert givers, so long as they can get wealthy patrons to pay the deficit? Weingartner the other day wrote a satirical poem in which he makes a critic advise a composer, "Vor allem meiden Sie die Melodie" (Above all, you commenced very slowly, so that the stretching of must avoid melody). Ferdinand Scherber, writing in the fingers won't prove too great an obstacle. Any the Neue Musikzeitung, speaks as if there were a regular conspiracy between contemporary composers and critics to banish from the concert stage everything that is easily understood and melodious. Modern music, he declares, has become a "sport" The notes should succeed one another rapidly, with for professionals, a thing to interest only a small

OBSERVATIONS OF THE MOMENT.

BY FOREST BILL

Success in music is the result of method, not methods.

Let your musical work advertise you, at least as much as you advertise your work.

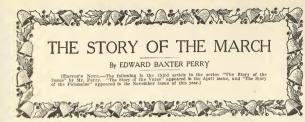
Don't be surprised if you make a few silly mistakes in musical practice. Some of the simplest things take a whole lifetime to learn, and are only half learned at that.

Let the other teacher get ahead of you-if he can If you have broad human sympathy, put it into your playing. If you play the music of the masters

you'll have all the opportunity you want. Give yourself the right kind of a chance in your musical life. The world wants you badly if you can do one thing well. Yet do not forget that to do one thing well, a general knowledge of a good many things is necessary. All knowledge is power, but special knowledge means success as well, if proc-

If you are a teacher, do not forget that you were once a student. If you are going to be a teacher, study teaching as well as an instrument Prepare yourself for something better in music.

wherever you are, whatever you are doing. Hold to your course. You will get your musical destination quicker if you plan the road before hand than if you go blundering about hoping to arrive at "any old place."



Tue march is probably the oldest and certainly the most universally employed of all the forms of secular music. The name march is derived from the French word marcher, to step.

The distinctive rhythm of the march had its origin in the steady authoritative beat of drums, cymbals, or tomtoms accompanying and regulating the tread of moving bodies of foot soldiers-formerly spearmen and archers-later our modern infantry.

In process of time, to these instruments of percussion were added the trumpet, the fife, and in ome instances the bagpipe, as in Scotland, supplementing the element of rhythm with that of melody of a stirring, inspiring character.

Then little by little, as the desire for harmony developed, other instruments of deeper, more sonorous tone were introduced like the horn and trombone, till the modern military band, composed of five varieties of brass instruments and four of woodwind came into being in which however the drums still play an important part.

The practical use and importance of martial music. especially the march, in all military manœuvres and on the field of battle, have been fully recognized by all army experts in all ages. Its purpose is two-fold: First, to stimulate courage, ardor, and enthusiasm in the troops

Second, to secure and facilitate concerted action, regular, orderly simultaneous movement of large bodies of men, by keeping them in step with a uni-form commanding rhythm, which spurs the laggard, checks the impatient, controls the rate of advance, and insures precision and mathematical certainty in the execution of army manœuvres. For this reason, a good band is as essential a part of a wellequipped regiment as its arms or ammunition

TYPES OF MARCHES.

There are three distinct types of the march in general use, among practically all nations, employed for different purposes and occasions, each having its own special characteristics and tempo.

First and most common, the ordinary parade march, leisurely, dignified, yet stirring, adapted to a rate of march of seventy-five steps a minute.

Second, the forced march or quickstep, more inspiring and exciting, with a tempo allowing for one hundred and eight steps to the minute.

Lastly, the storming march, the French "pas de charge," with a hundred and twenty steps to the minute

All these are distinctively military marches, actually, or hypothetically, used in connection with the various movements of troops.

In addition to them, there are the funeral march, slow, impressive and mournful and the wedding march, brilliant, joyous and hopeful, with occasional touches of tender sentiment.

This wide diversity of mood and movement, possible within the legitimate limitations of the march makes of it one of the broadest, most elastic forms of musical expression. The rhythmic tramp of marching feet must always serve as its basic idea, its physical germ, so to speak, out of which all other ideas suggested in it, must be logically evolved, and to which they must all bear a definite relation But these secondary ideas and resultant moods

may cover and include a vast range of thought and For instance, men may march exultantly to vic-

tory, or sullenly to certain defeat-to the storming of a fortress, or in the feverish panic of a rout, to the coronation of an emperor, or the execution of a comrade, to a wedding or a funeral. All the emo-

tions incident to these various occasions may be expressed in the music of the march.

As a definite, well-established musical form, recognized and adopted by all modern nations, the march reached its full development about the middle of the 17th century, since which time it has undergone few alterations, and fine specimens of every type of march are to be found in the writings of nearly all the leading composers from Handel to Wagner. is always in two-four, or four-four time and is constructed on the following general plan:

First, an introduction of from four to sixteen measures, consisting mainly of a fanfare of trumpets, often, though not always, accompanied by drum effects. This introduction, however, may be omitted as is the case with most funeral marches. The first subject, or principle theme, is from sixteen to thirtytwo measures in length, divided into distinct periods of four or eight measures, with no cadenzas or episodes of any kind to break the uniformity or interrupt the steady tramping of the rhythm. Then follows the second theme, most frequently in the dominant, and usually in a lighter, brighter vein, after which the first subject is repeated. Then comes a trio, more lyric in character, more quiet and somewhat more slowly played, forming a marked and effective contrast with the opening movement which is again repeated at the close of the work, with, often, a brief but brilliant coda or finale added. Technically speaking, this form is based upon that of the fully developed rondo, which, in its turn, had its origin in the Folk-song.

It may be well to cite here a few of the best and most widely known marches in the different styles already referred to.

THE MENDELSSOHN WEDDING MARCH

No work of its kind is so familiar to the general public, throughout the civilized world, as the Wedding March by Mendelssohn. Since its creation, about eighty years ago, it has been the one compos tion, par excellence used at all weddings where music had any part in the ceremony and at how many thousands of weddings it has been heard, it would be impossible even to guess.

In stately city churches and simple village changle in hall and private parlor, in palace and cottage from the eastern confines of Russia to far California, its jubilant, vet ideally lofty strains have voiced the mood of the happy occasion for countless human hearts

This march is a fragment, and the most familiar one, from Mendelssohn's music to "The Mid-Sum-mer Night's Dream," an early but supremely able work, replete with delicate mysticism and dainty fairyland fancies, which accounts for the suggestions of that style apparent in it-notably in the trio. It was written to accompany the march of the noble wedding party in the play, a brilliant and joyous company, hence the atmosphere of pride and splen-dor as well as gayety which envelops it. Those who would appreciate it fully should familiarize themselves with the scene in Shakespeare's drama,

The introduction gives us the gladsome bugle calls and trumpet signals which appear so often at the opening of march movements, as already stated; but in this case with no suggestion of the drums. The first movement, or subject, is proud, triumphant, exultant; telling of love the conqueror, of obstacles overcome, of happiness assured and imminent; while the trio with its delicate trills and subtle wood-wind effects, hints of a background of shadowy woodland mystery; of fairy intrigue and influence which color

Mendelssohn with a masterly finesse, which proves him to be peculiarly at home in that realm of fascinating unrealities.

THE BRIDAL MARCH FROM "LOHENGRIN," BY WAGNER.

In recent years this march has, to some small extent, encroached upon the universal supremacy in public favor, formerly maintained by the Mendelssohn march. is the only other famous wedding march, and is preferred by those who seek novelties and change in all the experiences of life, rather than the conservative, time-honored observances, and who specially affect the modern school in music. But there is a good and sufficient reason inherent in the music, why this march will never supplant the one by Mendelssohn in general usage, a reason of which the public is not definitely conscious, but which is instinctively felt; namely, that it is not as broadly and fully adapted to any and every wedding occasion, is not as characteristically a wedding march in tone and mood

The music is of a high grade of excellence, markedly rhythmic, simply melodious and easily understood, also it is bright and joyous and, so far, well fitted for its purpose; but, like all of Wagner's music, it is exactly and exclusively adapted to the particular occasion and mood it was written to reflect. It is distinctively local in its coloring and, while perfectly in keeping with the scene for which it was intended, is not so generally in harmony with all occasions of the kind. It is designated as brant zug (bridal train or march), and has special reference to the bride.

It accompanies Elsa and her bridesmaids in their progress from the palace to the chapel, where her wedding with Lohengrun is to take place, and portrays the personality of the innocent, white-souled, happy hearted, but rather visionary, heroine; a type of deli cately feminine, but rather helpless, maiden, of which Wagner was particularly fond in his early works. Rather the modern German idea of maidenhood than the stronger and more heroic model on which his later Brunhilde was moulded,

The music is light, tripping, daintily playful, but far from profound or serious. The mood it embodies is that of the fanciful girl, hardly more than a child, pleased and impressed by the pomp and glitter of the ceremony, the flowers and favors and bright costumes and fascinated by the mystery of the future but by no means realizing the intensely serious nature of the step she is taking. There is no touch of strong or deep emotion, or of vital reality, in these half-graceful, half-playful strains, and the usual tender trio is entirely lacking. While it is ideally beautiful and appropriate in its proper place, this march taken sepa rately is obviously only a fragment and loses much of its charm and pertinence when parted from its proper setting and connection like a section cut from some great picture.

THE DEAD MARCH FROM "SAUL," BY HANDEL,

This short, but characteristic, funeral march, the first notable work of its kind, formerly universally known and much played, is rarely heard in our own day, though still familiar by name. It is an extract from Handel' irst great successful oratorio, which was first presented in London at King's Theatre, January 16, 1739.

The plot and text of the oratorio were bas the well-known Bible narrative of Saul and David, and deal with the vicissitudes of Saul's reign, his wars and intrigues; his relations with David, now friendly, now the reverse; and with the more than brotherly love of David and Jonathan. Its climax is reached with the death of Saul and Jonathan in the battle with the Philistines and David's lament for their loss, especially for the latter, for whom David suffered a keen and profound personal grief.

"The Dead March," as it is called, symbolizes the fall of the king and prince, as well as the crushing defeat of the Jews, the grief of the nation, and

David's deep personal sorrow for his lost friend, The emotional motives of the march are to be traced to two familiar quotations from David's

'How are the mighty fallen in the midst of

the battle!" "I am distressed for thee, my brother Jonathan. Very pleasant hast thou been unto me; thy love to

me was wonderful, passing the love of women How are the mighty fallen!" Their expression in the music, when regarded from our modern standpoint, and compared with similar efforts by a Chopin, or a Wagner, is decidedly prim-

itive and inadequate-not to say common place. The very tonality selected is wholly inappropriate according to every law of æsthetics, the work

8 1 5 1 etc. For trills in double fourths: Right hand-4 5 4 5.

5 4 4 3 5 3 5 4

Here are some fingerings applicable to a chain of

In all keys { ff | f | p | pp | -----

Left and right hands-1-2 1-3 1-4 1-5 2-3 2-4

3 5 | 1 4 2 3 | 1 5 2 3 Left hand—2 1 3 1 | 4 2 3 2 | 4 1 3 2 | 5 1 3 2

For trills in double thirds,

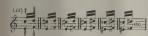
Example o:



For trills in double sixths, in all keys:-4 5.

Example 13:

Example 11:



It is very difficult, yet very necessary to be able to perform the trill in octaves. Practice should be stiffening of the arm and hand should be avoided.

Trills alternating octaves and sixths, or triads, do not call for special attention, as they do not demand great independence and flexibility of the fingers.

THE ETUDE

WHY SOME ARTISTS FAIL TO WIN PUBLIC

BY HENRY T. FINCK.

A GREAT pianist's advice to another keyboard artist who complained that he was in need of money, "Give fewer concerts," sounds jocose, but it epitomizes the plain truth that too many concerts are given, at least in our large cities. A few artists, like Paderewski, Wüllner, Sembrich, Nordica. Schumann-Heink, Gadski, can give recitals in New York and make money; but most of the others are still dependent on the support of piano manufacturers and women's clubs guaranteeing their expenses and a fair profit. In the metropolis recitals are given chiefly for the sake of press notices, which, after being judiciously pruned, are reprinted in circulars. These are necessary for success outside; so, at least, the opera; and the greater the number of operatic Right hand-1323 1424 1434 1525 25 pleted. During the season just closed no fewer than

attitude of the concert givers toward the public. At the opera houses the managers offer what people halls. There the audiences-if there are any-have to submit to what the singers and players themlike. Now, what the public does like more than anything else in music is melody, and this is usually withheld altogether, or served in homeopathic doses, unless a composer happens to be in special favor with the conductors, like Beethoven or Tschaikowsky. There is Dvorák, for instance, a composer who bubbles over with lovely melody and piquant rhythms. and whose orchestral coloring is far more beautiful than that of Riehard Strauss; yet of his many truly popular works we never hear any except the "New World" symphony. Rubinstein's music is always loudly applauded when the conductors, as they rarely do, condescend to produce any of it. never fails to arouse enthusiasm, but to judge by our programs one would think he had never written anything but his first "Peer Gynt" suite. These men are melodists par excellence, hence they are tabooed; tabooed, also, are the melodious rhapsodies

In place of such music, what do the orchestral

acting as accompanist. Many of Schubert's songs

were sung, and in this way one of the greatest

In 1818 Schubert was engaged by Count Ester-hazy to teach music in his family. This took Schu-

bert to the Count's country home in Hungary for

the summer, and the winter was passed in Vienna.

He was, of course, very intimately associated with

this family, and it must have been a pleasure for

and Caroline Esterhazy, but as he was the son of

a peasant and she the daughter of a count, a mar-

riage could not be arranged. Schubert was a shy

young man and, undoubtedly, did not declare his

SCHURERT AND REETHOVEN

been close friends. But Schubert worshipped the

older man from afar until his "Variations on a

French Air" were published by Diabelli, and dedi-

cated to Beethoven. Then Diabelli and Schubert went together to Beethoven's house to present the

There is the hint of a love affair between Schubert

composers was brought to public notice.

him to live with such cultured people.

being in C major, the only funeral march in existence, so far as known to the writer, entirely in a

But it must be remembered that the piano score gives a very imperfect idea of the orchestral effect; also that it was at a time when music, as a medium of emotional expression, was still in its infancy; its material, like that of the English language in the time of Chaucer, still in process of formation, its resources scarcely even guessed at by the best

The march is one of the earliest steps in the development of tonal art and as such, deserves our respect. Moreover, though antiquated in style, and meager in the means employed, it possesses a certain simple dignity and directness, not without impressiveness. It furnishes a good example of the effective massing of the solid, if common, harmonies, imposing in their grave simplicty, characteristic of all Handel's larger works.

(Part II of this article will appear in a later issue, and will describe the Chopin Funeral March, the Schubert Marche Militaire and the Rakoczy March

THE WONDERFUL VIRTUOSOS OF THE THIRTIES AND FORTIES.

cal activity in Europe in the forepart of the last century. ideas to think about, and in addition to this many seemed to spring up in all parts of Europe. The ETUDE pianists of the early part of

We are familiar with the lives of Liszt, Henselt, Thal-berg and Chopin, but of little is known to-day. Rosencomposer in his day. He ifteen years ago, he did not fame entitling him to be

accompanying illustration, is Edward Wolff, who was He was born in Naples in 1814, and died in along with those of Herz and Thalberg.

possible standard, and cautiously tested his powers for each task he attempted. His works are not all of equal merit; it must always be so in human effort; but nothing that he published is insignificant. He cyidently had a very high respect for certain kinds of work. He did not try his hand on a Symphony till long after he had reached the summit of his power; the pianoforte Sonata he never touched again after his first youthful attempts. Very nu-

THE ETUDE

MOZART-THE TRUE TYPE OF GENIUS.

Mozarr's extraordinary musical genius as a child is one of the most marvelous things in the history of music. He is probably the only child on record who ever succeeded in playing a violin satisfactorily without persons lessons. His extreme sensitive without music is entirely without parallel. In Victor William 1988. Wilder's biography, we are told that he had a pro-found dislike for the trumpet, "and up to the age of ten he was unable to conquer his repugnance for It was sufficient to show him a trumpet to make him run away. It caused him to feel as if a blunder-buss was pointed at his chest. His father, hoping it would be easy to dispel this childish terror, tempted the boy to approach, but at the first sound of the strident notes he turned pale and faint, and fell to the ground. The effect very nearly brought on a convulsive fit.

When his father took little Wolfgang and his sister, "Nannerl," on tour, they stopped at the hosts. The abbey was famous for its huge size, and that "when the Mozart family were in the chapel at their devolutions, the good Prantician latters were at their devolutions, the good Prantician latters were for the generosity of its members. Wilder tells us

one of the scene shifters. This was especially the case with "The Magic Flute," which achieved an case with "The Magic Finte," which achieved an instantaneous success on its first production. The manager, Schikaneder, who produced it in Vienna, became a man of wealth from the proceeds, but

probably have recovered and written other works as successful as "The Magic Flute." It would appear that Schikaneder was an exceedingly bad business manager, besides being a blackguard.

HELPING THE DULL PUPIL.

BY CHARLES F. EASTER.

PUPILS may be divided into three general classes as follows: I. Students who correctly understand

execute incorrectly. 3. Students who do not understand correctly.

It is not difficult to determine in which class a pupil belongs. The pupil in the first class generally possesses good health, patience, carefulness and all the other good qualities that make the ideal student. With him it is simply a matter of getting the right kind of informa-

Pupils in the second class are somewhat harder to advance. They understand the teacher's explanations well enough but somewhere be tween the point of under standing and the point of execution the pedagogical plow strikes a stump which must be removed before the student can go ahead. This obstruction cannot be removed in one lesson. A stu dent in this class might be compared with the marksman who understands the who fails to keep his eye on the target.

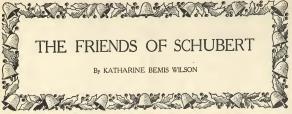
Pupils in the third class are still harder to teach. The teacher cannot detect one general fault, but finds, instead.a great number. Among

musical ability of the pupil and the amount of inclination. The sight may be defective, the hearing poor or the nervous system deranged by serious sickness. The pupil might be interested in the study, but the interest might not amount to a real desire to master the subject. Such a pupil is usually called dull, and in some cases ignored by the thoughtless teacher. It should be remembered, however, that many dull boys and girls turn out to be very bright men and women. The teacher's work with the dull student is by no means lost. Sir Isaac Newton, the discoverer of the laws of gravitation, was a "dull boy" at school, but became a learned thinker and scientist.

A safe course to follow with the so-called dull pupil is to reduce the amount of material to be given at the lesson until it is within the pupil's power of assimilation and comprehension, and then increase it in barely perceptible quantities until the pupil becomes more capable.

"However gifted a composer may be, he will only produce indifferent music if the poet does not kindle in him that enthusiasm without which every work of art

is dull and lifeless."—Christopher Willibald von Glück-"The frequent allusions which every man who treats of any art is obliged to make to others, in order to illustrate and confirm his principles, sufficiently shows their near connection and inseparable relation."—Sir Joshuo



A GENTUS is so wonderful a personality in the eves of all the world that very little is known of the friends who have unconsciously assisted him in accomplishing what he was born into the world to do. Multitudinous incidents, ostensibly trivial at the time of happening, have counted for much in forming the characters of great men and women.

Schubert was born in Vienna, January 31, 1797. In 1812 his mother died and he was brought up by his stepmother, Anna Klayenbök Schubert, who was senior. This friendship lasted a lifetime. Here is exceedingly kind to him.

One of Schubert's first friends

was a joiner's apprentice, who often took him to a piano shop, where he was permitted to examine splendid new intruments. Who knows what desire was awakened within the infant's tiny soul when his fingers gently pushed down the keys? At the age of seven Schubert began the study of the piano with his brother Ignaz, and received violin instruction from his father. He was next sent to the parish choirmaster, Michael Holzer, for instruction in violin, piano, organ, singing and thorough-bass. This good man was astounded by the precocity of the child, and declared that he could teach him nothing new, Regarding the exact influence

of Holzer upon the boy's life we do not know much. It is certain that he did not receive the rigor ous instruction that Holzer would have given a less talented boy. Later in life Schubert was obliged to go back to the very beginning of musical composition and learn

much that he had skipped. So that, although Holzer may have fired him with ambition, he encouraged careless habits which were detrimental to the child mind.

AS A SCHOOL BOY.

In Schubert's twelfth year he became a pupil in the Imperial school, known as the "Convict." This name implied that the members were messmates.

In this school he suffered from hunger and cold. These students, with ravenous boyish appetites, were allowed but two poor meals each day, and during the winter were obliged to practice in cold rooms. The effect upon the health of Schubert was very injurious.

While in this school he met and became a very close friend of an older boy, named Joseph Von Spaun, who was afterwards Baron and Member of the Imperial Council.

Schubert's head was so full of ideas for compositions that he could not secure enough writing materials in the school to use for the work he loved best. His friend Spaun, having made this discovery, supplied him with all the music paper that he needed. In reality, this was his start as a com-

Many of his compositions at this time contained abrupt changes of key, and were of an undeveloped character; but notwithstanding all this, they had the imprint of genius. So, by his friend Spaun, he was taken from the danger of losing his inspiration because of lack of material.

Ruzicka, instructor in thorough-bass at the "Convict." permitted Schubert to write unguided because he, too, thought him a genius. This was a great

disadvantage to the boy later in life, as he was obliged to learn in maturity what he should have been taught in youth.

In the year 1813 Schubert left the "Convict," and studied in the Normal School of St. Anna, in order to prepare himself to take a position as schoolteacher.

In 1814 Schubert became very friendly with the poet, Johann Mayrhofer, who was ten years his

Schubert and Beethoven lived in the same city for thirty years without meeting more than once until the end of Beethoven's life. If it had not been for the reticence of Schubert, these two would have

offering in person. It is said that when Beethoven turned to ask Schubert about a certain part of the composition, instead of writing an answer, as was

necessary on account of Bee-thoven's deafness, Schubert fled from the house in embarrass-During Beethoven's last illness,

in 1827, a friend brought him a few of Schubert's songs. He was full of admiration for them, and prophesied a great future for the young composer, Finally, Schubert visited him

twice. On the first visit they became fast friends, but on the second Beethoven was dying, and only able to make signs.

It cannot be said, however, that Schubert imitated Beethoven's style, even though he admired and loved him a eatly. All of Schubert's compositions have the stamp of his own individuality upon them, ar do not resemble the works of any other com-

In the year .828 Schubert suffered much from headache, and moved from his lodgings with Schober to a house occupied by his brother Ferdinand, near the open country. But the house proved to be damp, and very

detrimental to his health, for typhus fever set in soon after and he died on November 19, 1828, aged 31 years.



SCHUBERT AND HIS FRIENDS.

an instance when we may note the influence of Schubert's music upon the life work of another. Under Schubert's influence some of Mayrhofer's

best poems were written. Many of these were set to music by Schubert, and many pleasant hours were spent together by these close friends. After three years of school-room drudgery, Schu-

bert attempted to obtain a position as director of a new public school of music to be opened at Laybach. He failed in this, but was brought to the notice of Schober, a young student in comfortable circumstances, who was greatly in sympathy with Schubert's musical ability. He persuaded Schubert o live with him. While there Schubert began to give music lessons.

Schober and Schubert had much in common, and enjoyed the friendships of many splendid young

A FAMOUS SINGER.

Through Schober, Schubert became acquainted with an older man, Johann Michael Vogl. He was a splendidly educated man, well read in philosophy and theology. He had had in his youth some monastic training, had studied law, and practiced at the bar. As he possessed a rich baritone voice, he gave up his practice to become a member of the German Opera Company. It was at this period that Schubert met him,

Vogl was much impressed by the compositions of Schubert, and made his rooms his frequent stopping place. Finally, his admiration of Schubert's songs led him to give up opera for concert work. He and Schubert began traveling together, Schubert

WHEN IS MUSIC "CLASSICAL?"

ONE of the vaguest terms in music, which, by the way, is already overcrowded with words whose real meaning is disregarded, is this word "classical," According to the dictionaries, classical means "what is chaste and pure in art—which conforms to the highest models." But in music this cannot be said to apply.

When Wagner first produced his operas, he not infrequently disregarded all known standards. He went along a path of his own. Mendelssohn was the classic model of his day, yet as a model modern composers are far more inclined to look to Wagner than to Mendelssohn. But Wagner's music is anything but "chaste" or "pure" in form at times. He follows every mood in human nature, and his form is as resilient as it can be.

For a large number of people there seems to be only two kinds of music-the music they enjoy, and classical music. It is impossible to say definitely what is or is not "classical," for while anyone can recognize that there is a great deal of difference between the musical conception of a Beethoven symphony, or a Wagner opera, and a Broadway musical show, there are a great many "half-way" pieces in which the earnestness of the composer is greater than his ability. Such music is often very "uncomfortable," as Barrie would say. Non-musical people can scarcely be blamed if they turn away from it,

It it hard for one to con-

ranked among the greatest.

The pianist, Wolff, whose picture is shown in the born in Warsaw in 1816, and died in 1880. He was a pupil of Chopin, and settled in Paris in 1835 as a composer and teacher. He wrote several compositions, among them "The Art of Singing for the Piano," perhaps a little better known than Wolff or Rosentoured Europe with great success. His work as a composer was superficial, and for this reason his compositions have fallen into comparative oblivion,

FROM the first Brahms set himself the highest merous, on the contrary, are the pieces of chamber music in which the piano is combined with other in-

GREAT VIRTUOSOS OF SEVENTY-FIVE YEARS AGO. Chopin Franz Liszt Henselt enjoying their dinner in the refectory. But when these faults are the state of health, the natural the sound of the organ reached their ears, and they learned that it was being played by a child of five.

they, one and all, left the table and hurried to the church. Wolfgang, flattered by their attendance, surpassed himself. The friars, fascinated by his playing, forgot all about their dinner, and remained listening, amazed and wonderstruck." The incident redounds as much to the good taste of the Franciscan fathers as it does to the genius of the child.

The brilliant success which Mozart achieved as a child, however, was not to be continued. In these days it is impossible to think that a man could exhibit the genius for music which Mozart maintained all his life, and yet be half the time unable to secure anything more than a bare living. Yet such was the case with Mozart, and it is nothing less than astounding that a civilized world could have been so signally blind to his extraordinary talent. Possibly Mozart was himself, in some measure, to blame. It is more than a little strange that a man who had the power to devise such beautiful music and to develop it along such logical lines, should yet be unable to devise a fixed means of earning a living. The composition of an orchestral score requires something besides genius and imagination. It demands common sense-just plain, ordinary common sense-in the working out of many of its details, and Mozart exhibits plenty in his commusic in which the plane is comoline with outer the of its ofently, and abusar common planty in its Com-struments. He scarcely altered his style of writing after his first compositions for that instrument— "all kinds of money" out of his operas, while poor Mozart himself was not infrequently as penniless as

Mozart, whose genius was responsible for its popu-Mozart, whose gentus was responsible for its popularity, died in extreme poverty just after its first production. Not having sufficient money to pay funeral expenses, the dead composer was buried in a pauper's grave. This grave has not since been

xactly identified. Had Mozart been properly cared for, he would (Euron's Nore. The following article by the well-known organist, Mr. George E. Whit-ing, gives an interesting view of the life of the great master whom most advanced musiclans saintime more than any other composer.)

In my room hangs a large picture by a French arist, presented to me by my pupils, in which is depicted the master at the organ. The great man is in middle life: dressed in wig and pigtail, short breeches, shoes with buckles, etc. He is playing on what is known by organists as a reversed keyboard or console; that is, with his back to the organ; this latter not showing in the picture, being represented by clouds.

I will wager that the artist who designed this picture never saw a real console! In the first place, there is not a single stop-handle visible! No music rack! And the pedals, they are such as never were seen on any earthly organ. They are made in the shape of a bow (like an enraged cat's back), so that it would be almost impossible to play on them. But this did not trouble our artist-not a bit-he was for making "a pretty

Now comes the most astonishing part of this "work of art." Bach is surrounded by some half-dozen fe-male figures "of great beauty" in full evening dress (and this in church); one, standing in front of the master, is singing; the others, including several children made to look exactly like the "grown-ups" and engaged in that task of looking over a music score, impossible for a child. I have bothered by brains many times trying to figure out whether these female figures of great beauty are intended by our "artist" to represent heavenly apparitions summoned to earth by Bach's playing, or "just the choir!" In the distance -apparently about two miles away-is seen an altar and

All this is sufficiently absurd. J. S. Bach was a very great man, one of the greatest, and revered by all musicians, but he would be the last man to figure in such a masquerade as this picture seeks to depict.

Now, what are the facts about Bach's public and private life? I have taken great pains to unearth, from various musical dictionaries, encyclopedias, etc., the following facts, which I desire to present to the readers of THE ETUDE as "strictly original sources of informa-

BACH THE MAN.

According to the above veracious authorities, Bach was of heavy build weighing from 175 to 200 pounds He was a great family man, was twice married, and the father of from 12 to 20 children. (I believe he never could tell the exact number, but it was about the above figures.) As for their various names, that was a hopeless puzzle to the old gentleman; but he, nevertheless, kept them in pretty good discipline, manouvering them in batallions, companies, etc.

Several of them became fine musicians in their own right, especially Philip Emanuel, but during Bach's life they were, of course, overshadowed by the great name of their father, and (after they left the parental roof) were known by the town they happened to live in: as Bach of Eisenach, etc., this being the only way the Germans could tell "t'other from which."

Now let us try and get an approximate idea of Bach's musical life, his methods of composition, his church work, etc. The old organ in the St. Thomas Church, in Leipsic, upon which Bach played for many years, was removed only a few years ago, to make room for new instrument. It was an organ with three rows of keys, but not at all the three-manual organ found this country or in England or France; the prinipal difference being in the upper manual; this was what we should call now an "echo" organ, containing only a few insignificant registers, and running down Nevertheless, these old German rgans possessed many good points. The "pedal" was client, and the various diapasons-or rather the one playing an instrument that was new to him he

registers that made up the "principal"-in Gt. and Ch. were of a fine quality of tone.

THE ETUDE

HOW BACH CONDUCTED THE SERVICE.

According to the best authorities, Bach had the following forces in his ordinary Sunday and holiday services: the chorus consisted of eighteen voices, divided between the various parts, and also an orchestra of about the same number of performers; but, as to the latter, we must remember that the "orchestra" of that time was a very different affair from what we under-



JOHANN SEBASTIAN BACH AT THE ORGAN.

(Although Bach held many excellent positions as organist his most important post was that of Cantor at the famous "St. Thomas" (Church of Leipske, The above picture is said to have been a representation of Bach during the Leipske period.)

stand as an orchestra. Bach's band consisted of the quartet of strings, as now, but when we come to the "woodwind" and "brass," these were represented mostly "Hantboys" (oboes) and very small trumpets made of thin metal and with exceedingly small bore. These trumpets could play several notes above the two-lined C of the treble clef (see the trumpet part in Handel's Messiah, "The Trumpet Shall Sound," which is almost impossible on a modern cornet). Clarinets, horns and trombones had not been introduced into the orchestra in Bach's time

Bach had a queer way of bringing unheard-of instruments into his scores. He was always on the lookout for new qualities of tone. Many of the names of instruments in his church cantatas are at the present day obsolete. It seems as though Bach would be wandering around the Leipsic streets, and if he heard some-

would forthwith engage the performer and write a parfor the new instrument in his next church cantata. was with the late Theodore Thomas when he was arranging the score of Bach's "Ein' Feste Burg" cantata for the Cincinnati Festival of 1880. Mr. Thomas found a number of these queer, obsolete instruments in Bach's score. Of course, he had to guess how they sounded and give the parts to the flute, oboe or clarinet, as the case might be.

BACH IN CHURCH.

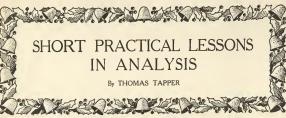
Bach sat at the organ during the performance of his cantatas and oratorios and directed his small forces from the organ bench. He used the method of "filling in" the part for the organ, writing out only the various parts for the vocalists and instrumentalists. (Handel had the same practice.) This, of course, has made a great deal of trouble and extra work for the modern ditors of Bach's works. Speaking of conducting, many of the readers of THE ETUDE are possibly not aware of the fact that the first eminent musician who "bea the time" for an orchestra was Spohr! At his first concerts in London he took a roll of music paper and, standing, indicated the time with this improvised "bâton." Spohr also brought about another innovation Previous to his time the musicians were relegated to the servants' quarters for their meals. (Musical per formers, singers, etc., were for many years considered only as servants.) But Spohr insisted that they should be treated as guests of the house, and since that time they have been so considered,

BACH AS COMPOSER AND MUSICIAN.

What is it that has made so many of the greates musicians in the world place Bach on the highest pin nacle of the musical temple? It is safe to say that during the last seventy-five years there has been scarcely a musician of eminence who has not revered the great master. Perhaps Mendelssohn did more than any other musician to bring the musical world to a knowledge of the transcendent merits of Bach's music To mention only a few: Wagner, Liszt, Brahms, Saint-Saëns, Theodore Thomas, Hans Richter, Joachim, Sgambatti and many others considered Bach the brightest star in the musical firmament.

Most students of music think of Bach only as the author of the two and three-part inventions, or of the forty-eight preludes and fugues, or (if they are organ students) his preludes and fugues for the organ. But these, superb as they are, are only a very small part of Bach's works. We must add his two stupendou "Passions" (St. Matthew and St. John) great oratorios his Christmas oratorio his immense Masses (in oratorio form), his suites for orchestra, his chamber music and last, but by no means least, his church cantalus These "cantatas" are really short oratorios, and, taking the immense number of them (Bach wrote one for every Sunday and Holyday in the year, and for many oc casional services; they are important works, lasting from thirty to fifty minutes in performance), one wonders where Bach ever found the time to write and perform them. There is a tradition in Leipsic that an old sexton of the St. Thomas Church, in Bach's time, was asked as to the effect these cantatas had on the congregation, and his reply was: "Mr. Bach's music all sounded pretty much alike!" A truly characteristic remark for a sexton!

And finally, what is the lesson of Bach's life and achievements to the young musician? I should say, first and foremost, his perfect consistency in striving for the highest ideals in his beautiful art. He accepted "the simple life," as most professional musicians of high aims must do. As a boy he would walk miles to hear some celebrated organist. (The organ in Bach's time was the principal instrument for musical expression after the orchestra.) "His activity was extraordinary and unceasing. Besides his official duties and his actual labor as a composer, which in themselves are astonishing, he made copies of the works of other composers; he sometimes engraved music on copper, an even invented several new instruments. In compotion, his melody, his harmony and his periods all seem to be of the one perfect mould, and animated from first to last by the idea of the musical composition, so that these materials, though in themselves void of expresion, become imbued with an inexhaustible depth of meaning, and produce infinite varieties of form. This wonderful unity of idea and formal construction gives the stamp of the true work of art to Bach's compositions, and explains the magical attraction which they exert on those who make them their earnest study.



THE ANALYSIS OF TEACHING PIECES.

BY THOMAS TAPPER.

THE question which constantly arises before the earnest teacher is this: In what manner can I make good music interesting to all classes of students?

This question is a vastly important one and any reply, worthy of its importance, must not fail to recognize that many conditions are involved. This is true because even simple music of the best kind is capable of analysis from many points of view. It is in these many possible forms of analysis that we find the structural as well as the inherent beauty of music. Hence, if the student can gradually be brought into intimate knowledge with these factors, he is that much more likely to find his joy in the best, instead of finding his pastime in the poorest kind of music.

One essential element in the art of music composition is Structure. It has to do with shape, balance, contrast, climax and the continuity of the idea. To know the laws of music structure and how to apply them results in these gains:

I. Music is at once more interesting.

2. The composer's meaning is clearer. Memorizing becomes easy.

4. The mental picture is distinct. The structural art of the composer is, of itself,

a thing of beauty. In the music pages of this issue of the ETUDE the reader will find a Scherzo, in B-flat major, by Franz Schubert. Phrasing, fingering, pedalling and the interpretation of the embellishments are so admirably supplied by the editor that the performer will find the counsel of a good teacher forever before him. But the student has yet to learn the constructive plan of this charming piece of music, and that task is the basis of this lesson.

THE TERNARY FORM.

Played in its entirety, this composition consists of the Allegretto, the Trio, and the Allegretto re-peated. Hence the form is threefold (usually called Ternary, or Tripartite); thus

Part I. Allegretto, 50 measures Part II. Trio, 30 measures.

Part III (the repeat of I). Allegretto, 50 meas-

So much for the structure of the whole which is, so to say, the architectural design of the ground plan of the building. Let us now discover what smaller structure within this larger is to be found.

The fifty measures of the Allegretto must not, of course, be fifty new measures. Some inter-relation through repetition must exist. With a blue pencil mark a Roman I in the first measure, a Roman II in measure 17, and this, III (I), in measure 36. Now compare measures 1 to 16 with measures 36 to 50. Aside from key-change they are the same; while measures 17 to 35 are, to express it in com-mon parlance, quite another tune. These measures (17-35) in the triplet motive (followed by the two short eights) are akin to what precedes and follows. The consistent adherence to the motive is the bond of union or their common factor,

The Allegretto itself, is then a Ternary, which may be thus expressed.

Part I. 16 measures, ending in the dominant. Part II. 19 measures, a modulatory group, impressing D flat major particularly.

Part III (1), 16 measures, thematically identical with I, and ending in the tonic.

THE TRIO.

Let us now examine the Trio. There are 16 measures to the first double bar. Measures 9 to 16 are identical with 1-8 played an octave higher; hence this part is 8 measures long, repeated. a Roman I in measure one of the Trio. Following the double-bar, the tune of these six measures is unlike that of the first eight measures of the Trio: but note the identity of motive, a half note followed by two eighths. Write a Roman III (I) in the first measure of the last line of the music. These last eight measures are exactly like the first eight, with a change of octave.

The floor-plan of the Trio is then:

Part I. Eight measures in E flat major Part II. Six measures ending in B flat major.

Part III (I). Like Part I. And the Trio is of the same form as the Alle-

gretto, Hence-I. The entire composition is Ternary

The Allegretto is Ternary. The Trio is Ternary.

Once the player has this ground plan of the whole and of the two parts fixed well in mind, memorizing

ecomes clear and simple. Some detailed analysis is now necessary, and for this we will confine ourselves to the Trio. Sing the melody of the Trio and note that it breaks at the fourth measure, on the accented beat, and on his work:

the chord of B flat. The cessation is a Cadence, and being on the Dominant chord, it is technically a Half-Cadence. Sing the melody of measures from 5 to 8. The tune is very much the same, but is turned so as to end in the tonic. This again is a Cadence, and falling on the tonic, preceded by the Dominant, is known as the Authentic Cadence.

Now these eight measures are in two groups of four measures, and each group terminated by a Cadence. The eight measures form a Period. The Period consists of two Phrases. The Phrase is terminated by a Cadence.

Sing the melody of Part II of the Trio. There are six measures. The Cadence falls on the first beat of the sixth measure. As the Cadence always terminates the Phrase, this Phrase is six measures long. The rest of the sixth measure (the group of eight notes) merely serves as a conjunction to tie the sixmeasure Phrase to the beginning of Part III. Hence

Part I is an eight-measure Period consisting of two four-measure Phrases).

Part II is a six-measure Phrase.

Part III is, like I, an eight-measure Period. After the student has studied this form analysis and familiarized himself with the details here given. he should (away from the music)

(a) Make a mental picture of the plan. (b) Learn to sing the melody from memory throughout. (Note how few new measures one has to

learn to do this.) (c) Then, with the necessary piano practice, the music is indelibly stamped on the memory, and one

classic gem is actually possessed by the player. VOCABULARY.

Scherzo-Literally a jest; merry, good-humored music

Allegretto-A cheerful, merry mood. Trio-Originally a piece for three instruments. Here the middle movement of a Compound Ternary. Phrase-A melody (passage) terminated by a Cadence.

Period-A group, usually of two, Phrases with like melody and contrasting Cadences. Cadence-A point of rest; literally a falling

Ternary-A three-part form in which Parts I and III are practically identical.

Motive-Literally that which moves; a group thematically developed.

Theme-A subject. Half-Cadence-A resting point on the Dominant without modulation to the Dominant key.

Authentic Cadence-A resting point on the tonic.

THE SACREDNESS OF BEETHOVEN'S IN-SPIRATION.

(See Special Supplement to this Issue.) THERE are many thinkers in this day who believe that the works of all the great masters have in them the spark of divinity that makes them sacred. This is the argument put forth by those who favor giving concerts of high-class music in churches, halls and parks on the Sabbath. They contend that all that is noble in man is embodied in his highest inspirations, and that this nobility comes from the enkindling spark of some divine force which people know

by the name of God. In Europe there is evident a higher regard for the man of inspiration. His efforts are respected and understood. The very peasants seem to know the fugitive character of the inspired thought. They know that it is but a fleeting flame which may be extinguished, never to be ignited again. Consequently they are careful not to disturb the men of genius while engaged in creative work.

Our Supplement for this month represents an incident in the life of Beethoven, which illustrates the sacredness of inspiration. The great master was engaged in composition on one of those famous visits to the woods surrounding the city of Vienna. So absorbed in his work was he that he failed to notice the approach of a funeral cortege. However, when the priest discovered that the procession was coming upon the famous musician engaged in his labors, he halted the procession and bade the followers proceed in silence until the master was past.

In Mr. K. E. Krehbiel's translation of the thoughts of Beethoven, we find the following indication of the methods employed by the master in

"I carry my thoughts about me for a long timeoften a very long time-before I write them down. Meanwhile my memory is so faithful that I am sure never to forget, not even in years, a theme that has once occurred to me. I change many things. discard and try again until I am satisfied. Then, however, there begins in my head the development in every direction, and inasmuch as I know exactly what I want, the fundamental idea never deserts me; it arises before me, grows; I see and hear the picture in all its extent, and dimensions stand before my mind like a cast, and there remains for me nothing but the labor of writing it down, which is quickly accomplished when I have the time, for I sometimes take up other work, but never to the confusion of one with the other. You will ask me where I get my ideas. That I cannot tell you with certainty; they come unsummoned-directly, indirectly. I could seize them with my hands out in the open air, in the woods while walking, in the silence of the night, early in the morning; incited by moods which are translated by the poet into the words; by me into tones that sound, that roar and storm about me until I have them set down in notes."

GOUNOD'S OPINION OF MOZART.

Who, like Mozart, has traversed the immense scale of human passions? Who has touched their far-distant limits with such unswerving accuracy, equally proof against the inaptitudes of false god and the brutalities of lying violence? Who else could thrill with anguish and horror the purest and the most eternal forms? Oh. divine Mozart, didst thou lie indeed on the bosom of infinite Beauty, even as the beloved disciple lay on the Saviour's breast, and didst thou draw up thence the incomparable grace which denotes the true elect! Bounteous nature had given thee every gift; grace and strength, fullness and sobriety, bright spontaneity and burning tenderness, all in that perfect balance which makes up the irresistible power of thy charm, and which makes of thee the musician of musicians, greater than the greatest, the only one of all-Mozart.

SELF-HELP NOTES ON ETUDE MUSIC By P. W. OREM

ARAGONAISE-TH. LACK.

Theodore Lack (born 1846) is one of the most popular of contemporary French writers oi pianoforte music. He possesses an elegant and apparently inexhaustible flow of melodic inspiration. His harmonic treatment is piquant and his passagework interesting. "Aragonaise" is one of his most recent works. It is an idealization of one of the characteristic provincial Spanish dances, named from the district in which it is supposed to have originated. The "Aragonaise" is always in sixeighth time and is somewhat similar to the Andalusian "Fandango," the chief difference being that the former is brisker and more vigorous, while the latter is slower and lazier. M. Lack's "Aragonaise" is an excellent example. The rhythm must be carefully studied, and the piece must go with a steady swing. The passage-work must be given with clearness and delicacy. This will prove a popular recital piece.

VENITIENNE BARCAROLLE-B. GODARD.

This barcarolle is use of the best numbers in Godard's famous set of descriptive and characteristic tone poemic enter "Margit Lantern". This piece were presented to the property of the portrays marically the gentle rocking of the boat, the rippling of the waters, the click of the oars, and, above all, rises the passionate love-song of the gondoller. The thythm of the first theme must be carefully studied out. The irregular groups of thirty-second notes must be tossed off with lightness and a certain scintillating quality. In order to display properly the melody and its accompaniment the second theme is printed on three saves. The melody, on the middle staff, is divided up between the hand; an austained tones being held by the companying chords are greatfully edited and strict them on should be given all the markings. It is a time concert number.

INFLAMMATUS (from "Stabat Mater")— ROSSINI-ENGELMANN.

Rossini's "Stabat Mater" is the most famous setting of the grand old mediuval hymn. While other movements from this work have been frequently transcribed for the piano, arrangements of the "In-flammatus" are rare. Mr. Engelmann's transcription will be found satisfactory in all respects. It lies well under the hands and follows closely the original in melody and harmony. It will make a welcome addition to the repertoire of every lover of the Italian school.

SCHERZO-F. SCHUBERT.

For a detailed analysis of this classic gem the reader is referred to the "Theory Department" of this issue of The Etude, wherein will be found Mr. Tapper's article, "The Analysis of Teaching Pieces."

CAPRICE-NOCTURNE-T, LIEURANCE.

This is a fanciful piece of much merit, the passagework much in the style of Chopin. This piece should be played in a light, dreamy manner, paying particular attention to the fingering of the various passages in double notes. A judicious use of the tempor rubbte is advisable.

THE MEADOW BROOK-F. A. WILLIAMS.

This is a delightful third grade teaching piece which will require nimble fingers and rhythmic playing. While this piece has real educational and technical value, it has also decided musical merit.

GREAT-GRANDMOTHER'S BRIDAL WALTZ—OLE OLSEN.

Ole Olsen (born July 4th, 1850, at Hammerfest, Norway) studied in Leipsic, from 1870 to 1874. Thence he went to Christiania, where he hecame a music teacher, and later followed the hecame a conductor of the control of the studies o



OLE OLSEN.

"Great-Grandmother's Bridal Waltz" is from a new "Suite," consisting of five numbers, entitled "From Village and Town." These are all characteristic Norwegin dances and tunes. This little waltz has a quaint, old-lashioned flavor. The eightneasure theme is first given out simply with a diatonic bass. Then it appears, accompanional the diatonic bass. Then the appears, accompanional. Then a new there in C is developed from the preceding. The whole piece is worked out in a clever and interesting manner. It must be played in slow time with the utmost precision, bringing out all the voices.

WEDDING MARCH-H. ENGELMANN.

A brilliant and stately composition of the "grand marsh" type. There are three well-defined, contrasted themes. This piece may be used for all festive occasions as well as for weddings. It should be played in a sonorous manner, not too fast and with steady accentuation.

GAVOTTE MODERNE-L. RUFFIN.

This is a very pleasing drawing-room number, unusually well-harmonized for a piece of this type. It should be played in a graceful manner, not too fast, with careful attention to all the marks of expression. An excellent study in chord-playing and a useful recital number.

THE KING'S MARCH-GAMBRELL.

This is a rather easy but very effective march movement which may be used as an organ piece. It is of the "parade march" type and proves very satisfactory as a parlor and school march or for use in lodges and other fraternal bodies.

POLKETTINA-A. RENAUD.

This is a dainty little teaching piece by a contemporary (French), Albert Renaud (born 1855), it is one of a set of "Cimp Morecaux Faciles", A "polkettina" is, of course, a little polka. This piec, "polkettina" is, of course, a little polka. This piec, intended for small hands and young players, will intended for small hands and young players, will nevertheless prove brilliant and very taking when well played. It has the true French grace and delicaey. Splendid for an elementary recital.

RUSTIC DANCE (FOUR HANDS)— L. SCHYTTE,

This number is taken from the rew and original "Masquerade Suite" by the popular Danish composer. This work a published for four hands only. The "Rustic Dance" is a highly characteristic number, full of a composer of the spirit of out-doors. The harmonic of a composer of the spirit of out-doors. The harmonic harmonic harmonic harmonic harmonic harmonic harmonic harmonic harmonic Play it steadily, with firm accentuation. The secondo part is more than a mere secompaniment and must be treated accordingly. Bring out well the counter-melodies. An excellent recicial number.

CHRISTMAS POSTLUDE (PIPE ORGAN)— GEO. E. WHITING.

This is a beautiful and scholarly "working our The lot of Imiliar hymn tune, "Adeste Fideles" No better postlude for a Christmas service can be found. The registration has been carefully indicated and will be found practicable on most organ. The "bell effect" is excellent. Note what the composer has to say about this device.

BERCEUSE, FROM "JOCELYN" (VIOLIN AND PIANO)-B, GODARD.

This is probably one of the most popular of all Godard's compositions. It is taken from the opera "Jocelyn," in which it is a vocal solo. The arrangement for violin is the composer's own. It is most effective. Play it dreamily and tenderly, in the lyric manner.

THE VOCAL NUMBERS.

The vocal numbers this month are exceptional in variety and merit. Four pieces are included in this department.

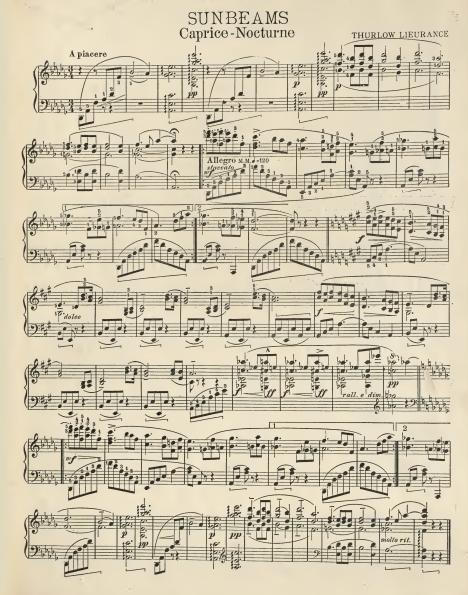
Mr. Geibel's fine Christmas song, "In Old Judea" should prove welcome for church use at this season. It will prove acceptable to congregations, and grateful to the vocalist. It offers a splendid opportunity to a good singer.

Mr. Tourgee's "Christmas Hearts With Rapture Bounding" is a very pretty and seasonable number which may be used for a variety of purpose. It may serve either as a card or short hymm-anthem and may be sung as a solo or as a quartet or chorus. Mr. Geo. B. Nevin's Scotch song, "The Flower O' Dumblane," is the most recent composition of this very popular American composer, It is a cleverly constructed song with its alternating minor and major tonality and change of rhythm. It is

full of color and will make a fine encore number.

Mr. Spence's "Ere the Moon Begins to Rise" is
a simple and unaffected but very artistic setting of
a beautiful lullaby. The compass of this song will
make it particularly useful for teaching purposes.

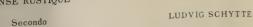
BACH was unquestionably a more spiritually minded, or, as we now say, a more religious man than Handel. When he wrote the "Sanctus" he was rapt away from earth, and stood in spirit among the harpers harping with their harps beside the sea of glass, and joined his voice to theirs. Handel's feet are always upon solid earth. His imagination opened all portals, but he passed none. When he wrote the "Hallelujah" chorus he "did think he saw heaven opened and the great God Himself," but he was not, like Bach, caught up in spirit to the heaven he beheld. Handel was an artist rather than a seer. While Bach was in the midst of his own imaginings, Handel contemplated the beatific vision from afar, The method of the one was subjective, of the other objective .- Streatfeild.



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RUSTIC DANCE

DANSE RUSTIQUE









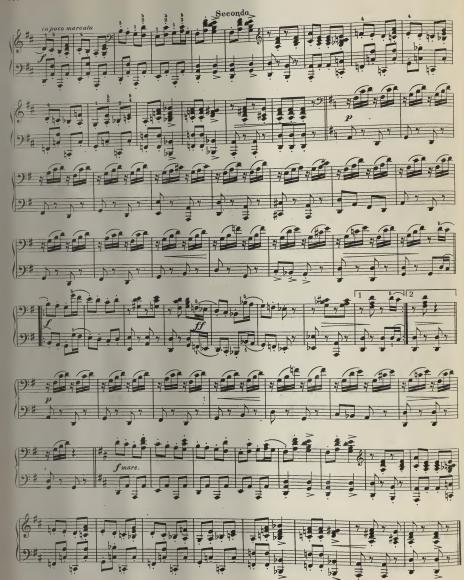


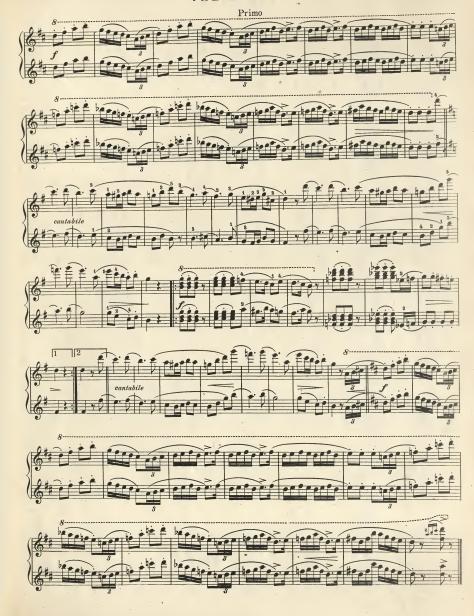


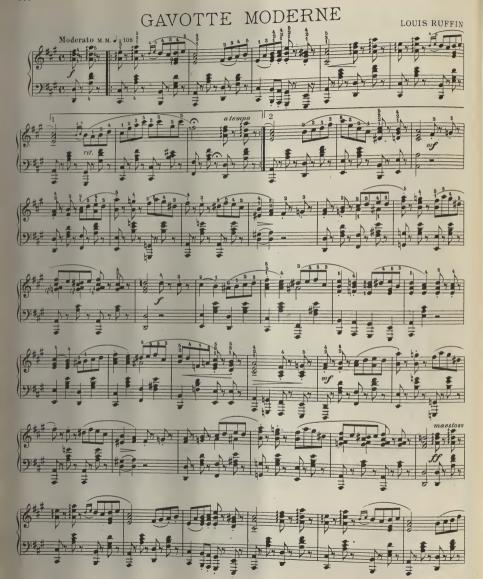


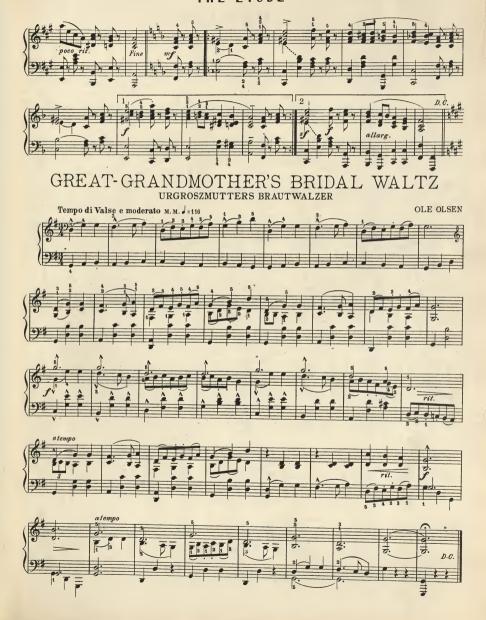
RUSTIC DANCE



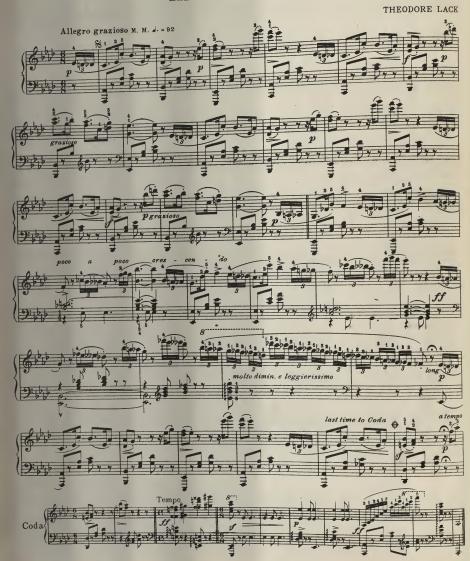


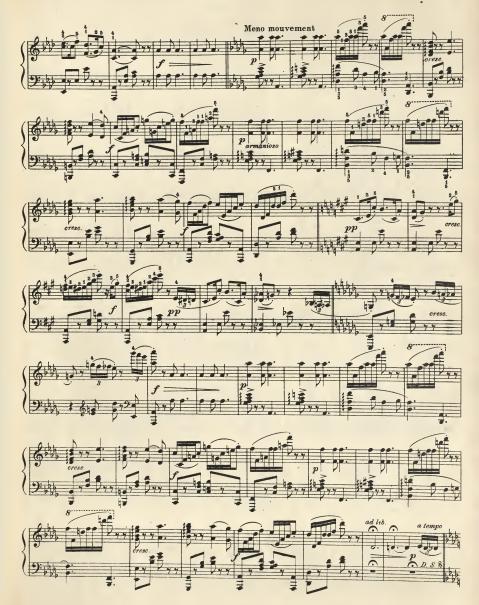




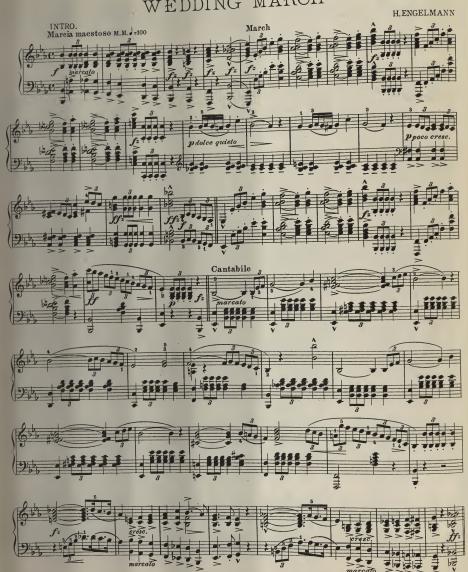


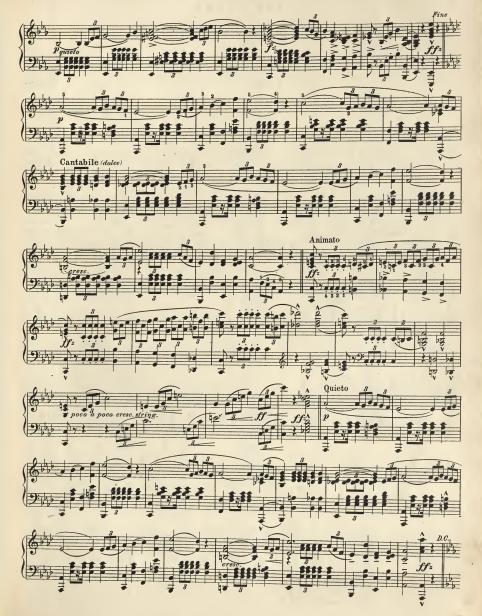
ARAGONAISE





WEDDING MARCH

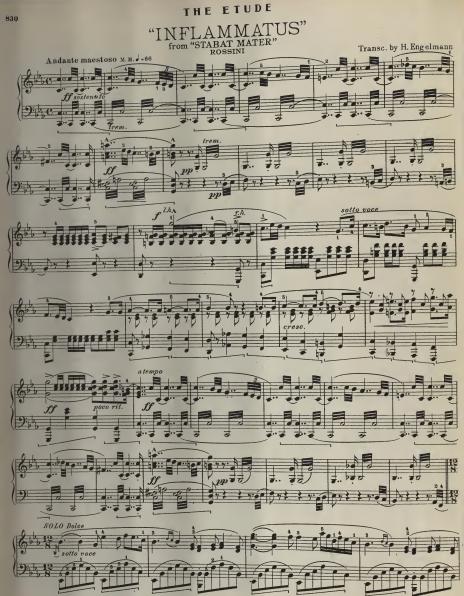


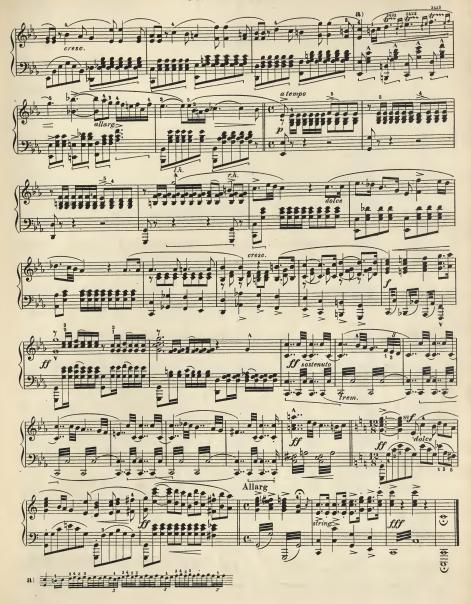


VÉNITIENNE

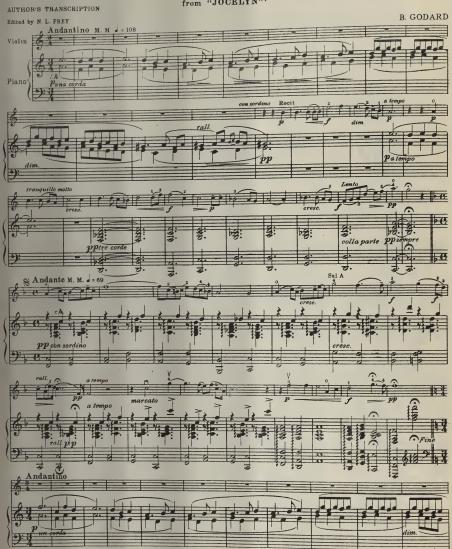










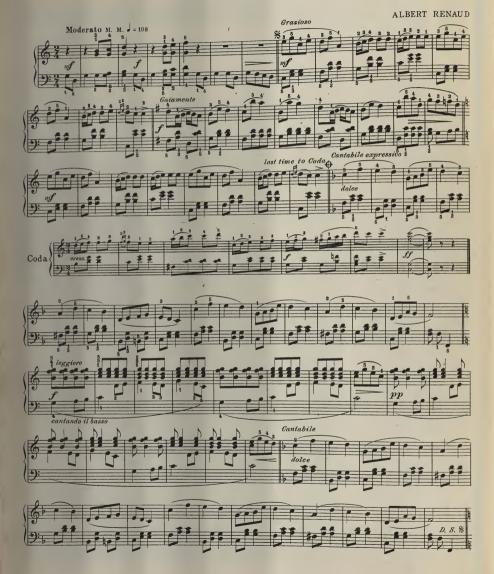




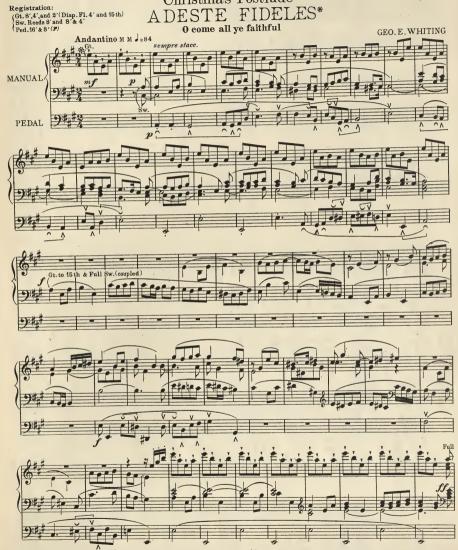
THE MEADOW BROOK



POLKETTINA

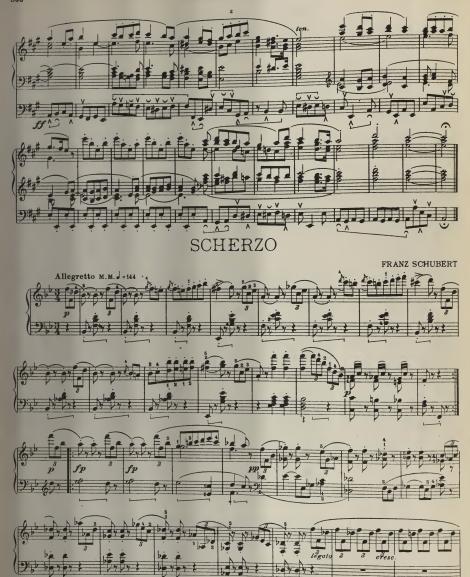


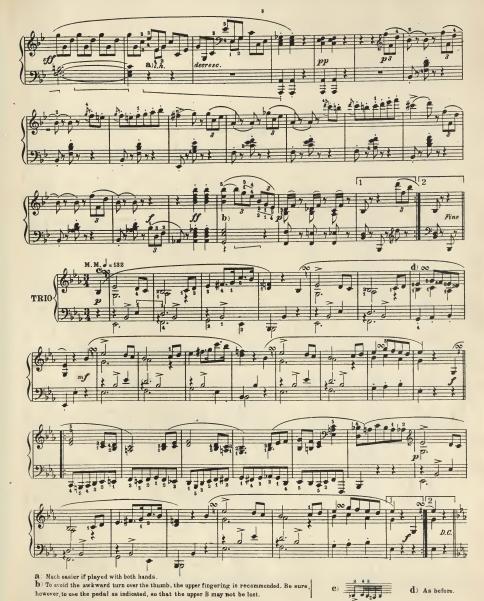
Christmas Postlude

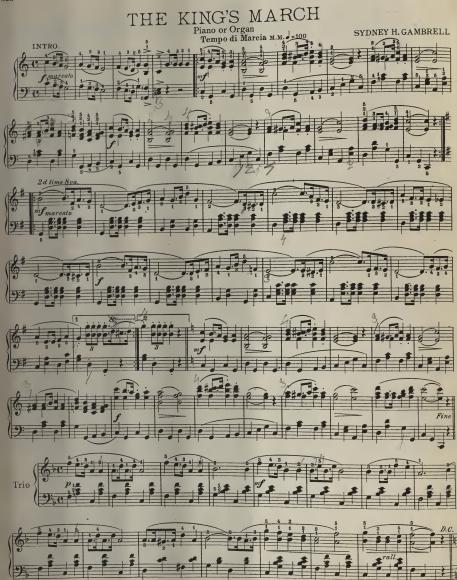


* English Church Bells: In walking through the country roads in England on a Sunday morning one hears _ in the distance or near by_ the bells of the Parish Churches. The effect is extremely beautiful.

These bells (always high pitched and in number from two to four_sometimes a full "peal" of ten) are usually rung by a man at each bell. They rarely play "tunes". I have tried to suggest this effect in this little piece.



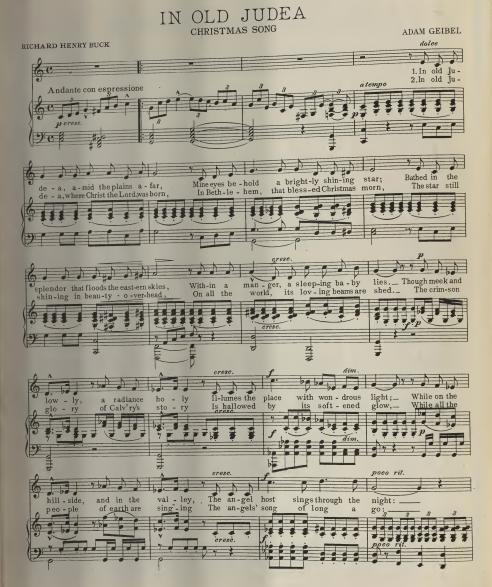


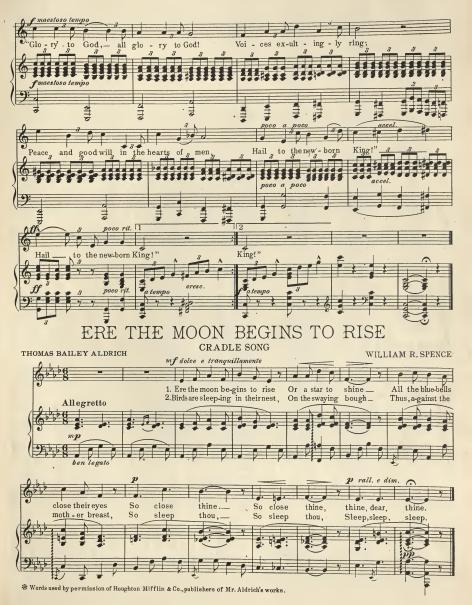


To Lewis Kreidler, Philadelphia Pa.

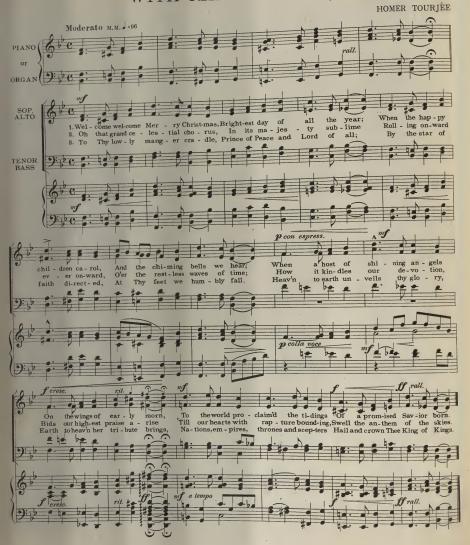
THE FLOWER O' DUMBLANE

SCOTCH SONG GEORGE B. NEVIN ROBT, TANNAHILL Not too slowly With much expression The sun has gone down o'er the loft-y Ben Lo-mond, And How lostweremy days till I metwi'my Jes-sie, The calm sum-mer gloam - in' To ca' my dear las - sie, Till side o'er the scene. While lane - ly I stray in the fool - ish and vain; I ne'er saw a nymph I would on sweet Jes-sie, The Flow'r O' Dum-blane. How sweet is the Though mine were the blos - som, And sweet is the birk, gran - deur, A - midst its pro - fu man - tle o' green, lan - guish in pain, dear to this bo - som, Is love - ly young Jes-sie, The Flow'r O' Dum-blane. Allegretto con grazia height o' its splen-dor, If want-ing sweet Jes-sie, The Flow'r O' Dum-blane.





CHRISTMAS HEARTS WITH RAPTURE BOUNDING





SOME SECRETS OF INTERPRETATION IN SINGING.

BY DAVID BISPHAM.

(Secured especially for THE ETUDE through an interview with the celebrated operatic and concert singer.)

[EDITOR'S NOTE: Mr. Bispham's career in itself is one that should be of keen interest to all vocal students, and especially to those who have not had the advantage of professional musical training in early youth. The famous artist was born in the city of Philadelphia and his ancestry was almost exclusively Quaker. Here in itself was no inconsiderable obstacle for one whose ambition it was to engage in an operatic career. Although his father, a prominent attorney of the City of Brotherly Love, played the flute, music was generally looked upon by the Friends either with suspicion or horror. Organs, and in most cases music of any kind, were prohibited by the churches, and Mr. Bispham's strong attachment to his family and to his fellow Friends made it necessary for him to proceed with much caution.

Even when he attended Haverford College as a young man, music was prohibited and he was obliged to take his favortie instrument, the guitar, to the Pennsylvania Railroad Station to indulge his natural longing for music. Notwith-standing such repressing conditions he developed a strong love for music and the drama. In college he was a leading factor in the Glee Club which was formed by the young men despite religious opin-

ions.
Upon leaving college, Mr. Bispham engaged in the wholesale wood business in Philadelphia, entering the employ of his uncle. A little later he went about the state of th

of his spare time in music study. His teachers were Edward Giles and Michael Cross, The latter was the conductor of many musical societies and Mr. Bispham's progress was so rapid that he found continual opportunities for public appearance in concert, oratorio, church and in connection with an admirable amateur comic opera company which was conducted in Philadelphia at that time. A few years of success convinced him that the time had come for him to turn his back upon the wool business and engage professionally in the art of music, Consequently he went abroad as at that time the musical advantages in this country were by no means what they are to-day. In the meantime he had promised his mother that he would not go upon the stage except with her express permission. The growing liberality of his family was shown by the fact that his grandfather sent him \$50.00 to form the nucleus of a musical library.

In Florence, Mr. Bispham studied with Vanucinni and Albert Hall and in London he studied with Wil-

liam Shakespeare. His vocal studies with these teachers continued for several seasons. His excellent previous experience in concert and oratorio in Philadelphia had put him in possession of a large repertoire and consequently, when he made his re-appearance in London, he was in a position to fill many professional demands that the average singer fresh from continental training



Mr. DAVID BISPHAM

is usually unable to cope with. His home life, his collegiste training and his extensive continental experience had made him a man of culture and wide vision. It was his good fortune to take part in some activation of the control o

It was only a short step from the ill-fated Royal English Opera to Covent Garden, the great London Opera House. Here Mr. Bispham became a great popular favorite and during the twelve years he was engaged, he sang practically all of the important baritone

roles. In the meantime be spent some eight seasons in New York at the Metropolitan, singing under the management of Maurice Grau. In this way he became personally connected with the test in operation at our time. The highly lurerive field of recital singing was now opening ambient the first product of the country created the demand to hear great singers in famous art south. Mr. Bispham accepted many engagestation of the country created the demand to hear great singers in the single containing the time to inspire, instruct and extensive experience it is evident that the following interview must contain much to inspire, instruct and entertain teachers, students and music lovers and that, after all, is the one great object of Time Errors.

THE MAIN ELEMENTS OF INTERPRETATION.

So very many things enter into the great problem interpretation in singing that it is somewhat difficult to state definitely just what the young singer should consider the most important. Generally speaking, the following factors are of prime sig-

- I. General education and culture.
- 2. Life experience.
- 3. Idealism.
- 4. Personal magnetism. 5. Good health.
 - 6. Freedom of mind.
 - 7. A rational artistic and accurate vocal
 - 8. A good musical training.

9. A familiarity with musical and vocal

traditions, pertaining to interpretation. You will notice that first consideration is given to those broad general qualities without which all the technical and musical training of the world is practically worthless. The success of the art worker in all lines depends first upon the nature of the man or the woman. Technical training of the highest and best kind is essential, but that which moves great audiences is not alone the mechanics of an art, but rather the broad education, experience, ideals, culture and human sympathy of the artist.

THE VALUE OF EDUCATION AND CULTURE.

I cannot emphasize too emphasically the value of a good general education and wide culture for the singer. The day has passed when a pretty face or a well-rounded ankle could be mistaken for art on the operatic stage. The public now demands something more than the heroicholding young fellow who comes down to chooking young fellow who comes down to and offers a fresh but crudely trained and bungling interpretation for real yould art.

Good education has been responsible for the phenomenal success of so many American singers in European opera houses. In most all of the great operatic centers of Europe one finds one or more singers who rank with the greatest artists in Europe. This is a most propitious condition, for it means that we have so condition, for it means that we have so condition for it means that we have so be compelled to give the long-delayed recognition to our own singers and methods of general and vocal education.

In most cases the young people of America who aspire to operatic triumphs come from a somewhat better class than

in Europe. They have had, in most cases, setter educational, cultural and home advantages than the average European student. Their minds are trained to study intelligently; they are acquainted with the history of the great nations of the world; their tastes are cultivated, and they are filled with that American energy which is one of the marvels of the centries. More than this, they have had a kind of moral uplift in their homes which is of immense value to them. They have higher ideals in life, they are more businessifile, all of the time. This through the standard of the standard in the standard of the standard o

LIFE EXPERIENCE.

Culture does not come from the schoolroom lone. The refining processes of life are long and arried. As the violin gains in richness of tone and arrinsic value with age, so the singer's life experinee has an effect upon the character of his sing-He must have seen life in its broadest sense do this and still retain the freshness and sweetness of his voice, should be his great aim. The singer meets with wide popular approval. The public wants to hear in the voice of the singer that wonderful something that tells them that he has had opportunities to know and to understand the hugan side of the sough he is interpreting; that he is standing comes from the very center of his mind, heart This is particularly true in the field of the ong recital. Practically all of the renowned recital song recital. Fractically all of the last half century, including Schumann-Heink, Sembrich. Wuliner, the Heuschels and others, have been considerably past their youth when they have made their greatest successes. The painting fresh om the artist's brush is raw, hard and uninteresting. Time, with its cold, damp dust, night and day heat and cold, gives the enriching Time, and time only, can give us those shades and lims which reveal living experience.

HOW TO GAIN EXPERIENCE.

One should hear a great many singers (artists), actors and speakers. One should read a great many books. One should see a great many beautiful pictures and wonderful buildings. But most of all, one should know and study a great many people and learn of their joys and their sorrows, their suc-cesses and their failures, their strength and their weaknesses, their loves and their hates. In all art in the case of vocal art. For years, in my youth, I never failed to attend all of the musical events of consequence in my native city. This was of immense value to me, since it gave me the means of cultivating my own judgment of what was good or bad in singing. Do not fear that you will become blase. If you have the right spirit every musical event you attend will spur you on.

You may say that it is expensive to hear great

singers, and that you can only attend recitals and the opera occasionally. If this is really the case you still have a means of hearing singers which you should not neglect. I refer to the sound, high-class reproducing machines which have grown to be of such importance in vocal education. The modern records are nothing short of marvelous, and my earnestness in this cause is shown by the fact that I have long advocated the employment fact that I have long advocated the employment of the sound-reproducing machine in the public schools, and have placed the matter before the educational authorities of New York. I earnestly believe that one-half an hour a day should be given to the proper interpretation of musical masterpieces through the medium of the sound-reproducing machine in the class room, and that this half hour would be quite as valuable to the little ones as that devoted to finding out how many ounces of sugar there are in ten and a half barrels. Nothing systematic has yet been arranged for the use of the sound-reproducing machine in the class room, but I earnestly urge the music teachers of this country, who are working for the real musical development of our children, to take this matter up in all seriousness. I can assure them that their efforts will bring them rich dividends in increased interest in

WOLD PAST TO VOUR IDEALS.

Ideals are the flowers of youth. Only too often they are not tenderly cared for, and the result is that many who have been on the right track are turned in the direction of failure by materialism. It is so—so essential for the young singer to have the highest ideals. Direct your efforts to the best in whatever branch of vocal art you determine to undertake. Do not for a moment let mediocrity or

THE ETUDE

many. England or any other country might be substitution of artificial methods enter your strond. Let me say to the young singer, by no means neglect your general school and academic training, for without it you will be treatendously if one can realize one's ideal. The ideal is only vision. Holding to your ideal will mean costly sacrifices to you, but all sacrifices are worth while sacrinces to you, but all sacrinces are worth while if one can realize one's ideal. The ideal is only another term for heaven to me. If we could all attain to the ideal, we would all be in a kind of earthly paradise. It has always seemed to me that when our Lord said "The Kingdom of Heaven is at hand," he meant that it is at hand for us to possess now; that is the ideal in life.

PERSONAL MAGNETISM.

Going gradually to the more technical aspects of vocal interpretation we come to the subject of "personal magnetism," ridiculed by some, of course, but rarely laughed at by the artist who has experienced the rarely laughed at by the artist who has experienced the astonishing phenomena in the opera house or the concert room. Like electricity it is intangible, indefinable, indescribable, but makes its existence known by thousands of manifestations that are almost uncanny. personal magnetism does not exist, how then can we account for the fact that one pianist can sit down to the instrument and play a certain piece and that another pianist could play the same piece with the same tech-nical effect but losing entirely the charm and attractiveness with which the first pianist imbued the composi-



MR. BISPHAM AS BEETHOVEN IN "ADELAIDE,"

tion? Personal magnetism does not depend upon personal beauty, nor erudition nor even upon perfect health. Henry Irving was certainly not beautiful but he held the world of the theatre in the palm of his hand. Many pianists have been extremely learned but notwithstanding their learning they have failed to hold and move their audiences. Some artists have really been n the last stages of severe illness but have, nevertheless, possessed the divine electric spark to inspire hundreds as did the hectic Chopin when he made his last famous visit to England and Scotland.

Personal magnetism is not a kind of hypnotic influ-ence to be found solely in the concert hall or the We all possess it to a certain degree. Some believe that the artist or singer can develop it by intense concentration and the burning consciousness of their mission to communicate an artistic message to the audience. Without this subtle and mysterious force, success with the public never comes. Most famous actors possess it. I was more impressed with Charles Fechter's reading of Hamlet in plain clothes than I ever was by any other version of the play staged with all the resources of the finest theatres. Why? Fechter possessed that marvelous gift, "personal magnetism."

GOOD HEALTH.

Good health is one of the great factors in success in singing. Who needs a sounder mind than the artist? Good health comes from good, sensible living. The Good health comes from good, sensible living. The singer must never forget that the instrument he plays upon is a part of his body and that that instrument depends for its musical excellence and general condition upon good health. A \$20,000 Stradiyarius would be worthless if it was placed in a tub of water. and a larynx that earns for its owner from \$500 to \$1,500 a night is equally valueless when saturated with the poisons that come from intemperate or unwise living. Many of the singer's throat troubles arise from an unhealthy condition of the stomach caused by excesses in eating and drinking, but aside from this a disease localized in any other part of the body affects the throat sympathetically and makes it difficult for the singer to get good results. Recital work, with its long journeys on railroads that are not always comfortable, together with the other inconveniences of travel and the responsibility and strain that come from knowing that one person alone is to hold from 1,000 to 5,000 people interested for nearly two hours, demands a very strong physical condition.

FREEDOM OF MIND.

Under ideal conditions the mind should be free for music study and for public performance. This is not always possible, and some artists under great mental pressure have done their best work solely because they felt that the only way to bury sorrow and trouble was to thrust themselves into their artistic life and thus forget the pangs of misfortune. The student, however, should do everything possible to have his mind free so that he can give his best to his work. The student who is wondering where the next penny is coming from is in a poor condition to practice Concone or Panofka. Nevertheless, if the real ability is there it is bound to come out triumphant over all obstacles.

A RATIONAL AND ARTISTIC VOCAL TRAINING.

I have used the word rational and it seems a necessary term at a time when so much vocal teaching is apparently in the hands of "faddists." There is only one way to sing and that is the right way, the way that is founded upon natural conditions. So much has been said in print about breathing, and placing the voice, and resonance, that anything new might seem redun dant at the time. The whole thing in a nutshell is simply to make an effort to get the breath under such excellent control that it will obey the will so easily and fluently that the singer is almost unconscious of any means he may employ to this end. This can only come through long practice and careful observation. When the breath is once under proper control the supply must be so adjusted that neither too much nor too little will be applied to the larynx at one time. How to do this can only be discovered by much practice and self-criticism. When the tone has been created it must be reinforced and colored vocally by passing through the nasal, pharyngeal and mouth cavities. This leads to what is called a good tone on at least twenty-six steps and half steps of the scale and with twenty or more vowed sounds-no easy task by any means. takes time, but there is no reason why it should take an interminable amount of time. If good results are not forthcoming in from nine months to a year something is wrong with either the pupil or the teacher.

The matter of securing vocal flexibility should not be postponed too long, but may in many instances be taken up in conjunction with the studies in tone production after the first principles have been learned. Thereafter one enters upon the endless and inde-scribably interesting field of securing a reportoire. Only a teacher with wide experience and a knowledge of, or rather intimacy with, the best in the vocal literature of the world can correctly grade and select pieces suitable to the ever-changing needs of the pupil.

No matter how wonderful the flexibility of the voice, no matter how powerful the tones, no matter how ex-tensive the repertoire, the singer will find all this worthless unless he possesses a voice that is susceptible to the expression of every shade of mental and emotional meaning which his intelligence, experience and general culture have revealed to him in the work he is interpreting. At all times his voice must be under control Considered from the mechanical standpoint, the voice resembles the violin, the breath corresponding to the bow as it passes over the vocal chords and the resonance chambers corresponding to the resonance chambers in the violin. Though this simile is at variance with scientific opinion, it is a helpful one which many voice teachers employ

[This excellent article will be concluded in the January issue of THE ETUDE.]

SICK VOICES RESTORED THROUGH HEALTHFUL SINGING.

BY HEINRICH BAAKE,

(Translated for THE ETUDE by F. S. L.) tinued until the voice becomes smooth, In the opinion of a recent German elastic and ringing, and until the writer vocal defects arise not, as is so muscles of the larvnx are entirely in generally believed, from physical ail- dependent of those which govern the ments, such as colds, catarrh, etc., but articulatory organs from faulty activity of the muscles employed in tone production. This is (oo, oh, ah, ai, ec), may be practiced shown by the fact that they disappear in a similar manner; at first with the when the diseased conditions are re- prefix of m, e. g., mu, mo, ma, me, mi, lieved, but persist when an incorrect then blended, mu-o-a-e-i. For the sake muscular action is employed, until in of variety the other consonants prethe end the vocal powers are seriously viously given may take the place of m weakened. In this case some of the thus: lu, lo, la, le, li, and lu-o-a-e-i. The muscles directly concerned with tone student may now begin to sol-fa his formation have too much to do and exercises; that is, sing them with the others not enough; or extrinsic muscles syllables of the scale after the Italian which should be quiescent interfere and system of solmization, in which the prevent normal functions. Whichever syllables apply to fixed pitches, C being of these two causes may be at fault, always do. D always re. E always mi, etc the result is apt to be relaxation or Then short phrases, such as even paralysis of the vocal chords, away, for breaks the day," "Ave Maria" which prevents them from vibrating may be sung in the same way. All with the precision necessary to produce these exercises should be taken at first

sage, electricity, etc., the throat special- be adopted. ist can generally rehabilitate the weakened laryngeal muscles, but the nobler throughout the octave and a half origitask of restoring the voice to its nally fixed as the limit of the initial original case and purity of tone in range, which may take months or even speaking and singing is reserved for years in obstinate cases, this may be the singing teacher. On his part there extended upward a half-step at a time must be a thorough knowledge of the but by gentle degrees and with great anatomy and the physiology of the care in order to avoid any undue strain vocal organs; on the part of the pupil and a relapse into former bad habits. there must be no lack of prudence and perseverance, of patience and diligence. Singing should be preceded by a study larynx and leads to the acquirement of of the technic of breathing, which the mezza voice, the most valuable ac enables the singer to free the tone- complishment the singer who wishes to producing organ from all restraint, and to support it on the breath contained the portamento and to the messa di voci in the lungs; this acts as the motive (the swell). Such vocal gymnastics power and is in turn controlled by the form the only cure for the "sick voice." diaphragm and abdomen. Vocal gymnastics, which have as their aim the strengthening and the invigoration of the muscles of the larynx, are then based upon the support thus gained and haunted at some time or other in the prove the best medicine for the "sick course of his life with the idea that he voice." Among the most helpful of ought to sing. Hence the great number these is the singing of the partly vocal of singing teachers. consonants those that admit of being sustained at a definite pitch, such as self, with the fever upon him but with m, l, n, r, v. ng; at first in the compass absolutely no voice and no aptitude, don't of the speaking voice only. This may mislead him and prolong the agony. Don't be taken as about an octave, including encourage the self-deception and torture the lower half of the middle tones and the upper half of the low tones of the Remember! The day may come when singing voice, which would naturally he will insist on appearing in public; then vary according to the character of the it is that you will have to face the music voice. Little by little tones below and above this range should be added, until paratively little voice, will probably learn all the lower register and the entire how to sing passably; who may succeed middle voice is under control, say an in having their taste improved and b octave and a half, e. g., for a soprano able to acquire a good deal of valuable from C below the staff to F on the last knowledge about how to listen to music, line. The exercises consist of single Well and good! But don't deceive them; sustained tones, of legato scales and explain to them just how far they may arpeggios, of the portamento, staccato, be able to go.

martellato, etc., all sung piano; later, a crescendo in ascending and a diminuendo in descending, thus affording a preparation for the important embellishment of the messa di voce, i. e., the swell, This "vocal massage" should be con

Then the vowel scale u. o. a. e. in slow tempo, and as the voice gains By suitable remedies, such as mas- in flexibility a quicker movement may

After full control has been acquired

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THE TEACHERS' ROUND TABLE

Conducted by N. J. COREY



ADVANCED STUDY

"Will you auggest a course of studies for an exceptionally bright girl of thirteen, who is in the uninth book of Mathews and in a very conscientious worker?"

i is hard to say just where such a student should take up her work in studies, without knowing how there been thr ugh Cramer, and Clementi's "Graline" or selected studies from it. She should have also mastered a carefully selected number of Bach's Two and Three Part Inventions, and be able to them with freedom and spirit. Having finished the up the first book of Moscheles, Op. 70. Then he easier jumbers of Bach's "Well Tempered lavichord" may be studied, followed by a course th Chopin's istudes; after which the more difficult igures of truch, and Henselt's Op. 2. After this Chopin's Etudes should be taken up again, and an ndeavor made to approximate the correct tempos. To play these endes as the virtuosi play them will require that they be reviewed many times. To play dvanced piano works with the ease that makes hem seem simple to both listener and player reonics that one work at them constantly for years. bid you ever notice how the great virtuosi play the ame programs year after year, throughout their enthe careers, and how much better they play them as wars pass by? When one reaches the stage of arogress represented by the Chopin Etudes, it progress represented by the Chopin Educas, it is a many the establishment of a repertoire which should be essettantly kept in practice, returning to ach piece and clude from time to time, and measnitige one's growth by the improvement that can

e best advice that can be given to the "girl of Moreven" is not to try to advance too rapidly, nor tempt things too difficult before an adequate roundation has been laid. Let her take every posstale opportunity to hear great players, in order hat she may form an ideal of what good playing bould aim to be. Above all, let her learn that great laying arises from a few things played a great deal matter than many things played a little. The latter far too often the ideal of young players, and they attempt to advance so rapidly that in the straight they advance very slowly. They should enor to make themselves familiar with as many to the great compositions of the great composers as ssible, orchestral and vocal, as well as piano, reador listening to them frequently; but should endeathr to technically master but comparatively few. In this manner your bright pupil may acquire musi-

SIGHT READING.

I cannot read simple church music at sight and et I am studying in the sixth grade. Could you suggest some remedy? My teacher says that I slay my advanced lesson music well."

elf, with others a gift, and with all it should be an amortion. In most cases it requires close and intelliable, however, if one will exercise the requisite mount of patience and application. Begin with ery simple pieces. Look one through carefully at first, and try to form a conception in your mind of how it ought to sound. Learn to read the music page with your eye and mind, away from the keyoard. You cannot read quickly at sight unless you an quickly conceive the music page. You must when playing at sight, make your music sound right

Next, in your practice do not permit yourself to on and correct a mistake. Learn that this does nor correct. A note in music is not an entity by it-

other that the music is played. To correct a single note does not help matters. The correct transition through the melodic progression must be aimed for. Therefore if you strike a false note, never mind, if you are practicing sight reading. Go ahead, and leave the correction to be made the next time over, and practice until you acquire the ability to play through correctly, and conceive as you play, a piece that is technically simple to you. Procure some of the Collections of Standard Compositions in the simpler grades, and play the pieces through many times until you acquire facility. Do not repeat each piece many times in succession, but for such practice play through the book without stopping. Re peat the process on the next day.

Excellent books for this purpose are the piano arrangements of the standard operas, and you thereby acquire a familiarity with world-famous music at the same time. First of all, however, you must break yourself of the habit of stumbling, the main fault of many who try to read at sight, and fail. Remember that a mistake once made never can be corrected. To stop the music and strike the key again simply obliterates the effect that was aimed for. ahead, never stop. Practice diligently until the end of the season, and then look back and see if you can perceive any progress.

SUPPLEMENTARY WORK.

"a. Should supplementary studies be taken with Kohler's Op. 1907 Also, what studies should follow it? However, the studies of the studies of

Be sparing in the variety of studies that you use As a general rule do not use but one book of studies at a time. The supplementary work to studies should be pieces. Too many etudes make a player dull. He needs to be interested if he is in turn to make his playing interesting. He will accept a reasonable amount of etude work for the sake of the benefit he believes will accrue to his technic-for the sake of general progress. A good supplementary work to Kohler's Op. 190 is the first book of the Standard Course. There are many etudes in this latter, how ever, and when these predominate the practice of the Kohler would better be dropped for the time being. The first book of the Czerny-Liebling Selected Studies can be taken up after the Kohler you mention.

b. I would not recommend that any book of pedal studies be used with a young pupil. Teach the principles of pedaling to them little by little as you find favorably opportunity in the pieces that they are study ing. You can profit by the study of Hans Schmitt's book "The Pedals" and can find principles definitely stated in it which you can teach to your pupils as they are ready to receive them. Mark their music carefully however and he sure they understand just why they are using the pedal in a given place. Also discourage the term "loud pedal." Even in this discriminating age thousands are heard speaking of the loud pedal, a term that is entirely misleading. The function of the pedal is not primarily to make the music get application in order to become expert. This is louder. This the student should thoroughly under-

TOO RAPID ADVANCEMENT.

"I have a pupil who has advanced far too rapidly before coming to me, having been considered nearly ready for the seventh book of the Standard Course, but it is entirely too hard for her. She has little do for her?" analous to lear. What is best to do for her?"

Give her a good heart-to-heart talk. Try and make her realize what is essential for attainment in art, as you go along. It is too late to conceive it after her realize what is essential for attainment in art, sou have played it or blundered at it. A congregation which, of course, includes piano playing; how intelliwenid not catch on to a hymn very quickly that gent study must be applied to everything that is done, if it is to come to anything of value; that application alone is not enough, but that intellect applied to application is necessary. Then try to make her realize what really good playing is and how it can be attained, and delig but only possesses value in its connection with how the attempt to play things that are too difficult sites. It is in passing from one note to an- is almost sure ruin to one's future prospects. The

answers to other questions in this month's ROUND TABLE will furnish light, if you will think them over carefully after reading. Then make your pupil realize, if possible, that in order to acquire right conditions in playing, freedom, suppleness and ease, and in order to eradicate the constraint that must have taken possession of her muscles, she should practice music studies and exercises that snourd practice index to her for several months While doing so her entire attention should be concentrated upon how the hands and fingers make the motions, and how they feel while doing so. The moment any feeling of stiffness or constraint is felt it is better to stop completely for a moment, until she can, as it were, collect her senses again. After this period of recuperative practice, if it has been done thoroughly and intelligently, study along the usual lines may be taken up again and rapid progress made.

SCHEME OF PRACTICE.

"I am always so much desset with the nances that I receive much of more much desired that I feet I have been at present reaching school and get if the men at the keyfer of would map out a feet great practice for use. I have been (dd that we to be the map of the man to be the men of the man to be the man to be

To acquire an accurate and reliable technic requires years of hard work and much daily practice. To keep this technic after it is once acquired requires comparatively little practice. One should play constantly, of course, or one will lose rapidly; at the same time, with a small amount of daily practice, a technic may be easily retained, although to add to it severe work will again have to be undertaken. An hour and a half intelligently applied ought, though, even to add to your technic. I would suggest that you practice one-half hour on your exercises; ten minutes on scales, using single-note scales one week and double thirds, sixths and tenths the next, etc.; ten minutes on arpeggios. varying in the same manner; ten minutes on other exercises, which should be divided between running passage work, chords, octaves, etc.; fifteen minutes on etudes, fifteen on new pieces, fifteen on review and the same on memorizing. Or, if you do not care to memorize, twenty minutes each on the foregoing three divisions. This will doubtless afford you an equal division of labor on the various necessary branches of your playing, and will keep you a good player.

SCALES.

"a. How early do you advise beginning to teach scale work?
work?

The work of think if advisable to teach one scale after another, regardless of speed, until all the majors are thoroughly learned, as to diagering and exploard location; of would you teach one at a thin because if takes so much of the lesson hour to play scale; takes so much of the lesson hour to play scale;

a. Depends much upon the aptness of a pupil, but preparation for scale work should be begun very early in a student's work. I should say that with a reasonably bright pupil single octave scales, at least, with each hand separately, should be begun during the first term. With some, however, only the preparatory work can be done during this time.

b. Each scale should be first learned and practiced until it can be played comfortably in one octave, essaying each in succession without reference to speed at this early stage of instruction. The main thing should be to learn their nature and how constructed at first Students should be taught how to build each new scale in succession for himself, and not read it from out a book. It is not necessary to spend much of the lesson hour playing scales. The student's progress can be determined very quickly in two or three scales, and then the lesson can be given to other things,

ADULT PUPILS.

"What would you advise for an adult pupil who desires only to learn to play a little, such as easy marches, etc.? Has taken lessons hefore, but is much troubled by fingering."

She will have to study preliminaries in exactly the same manner as any other pupil if she desires to gain control over her fingers. No matter whether one wishes to play much or little, mastery of finger movements, even to a small degree, can only be obtained by close and diligent study and practice. Playing the piano means making correctly the motions that will produce certain results.

GAME OF MISSING LETTERS. (Type I.)

Give the missing letters of the following names of famous musicians, and name one composition by each master:

- I. Johann Sebastian B---2. George Frederic H-
- Johannes B---6. Peter I. T-
- 4 Charles G-Jean Baptiste L-

GAME OF PICTURES.

(Type 2.) composers around the room. The pictand are required to guess the pictures. tered interest of the members.

A MUSICAL SPELLING MATCH: A GAME IN EAR TRAINING.

(Type 3.)

THE leader provides each member with a slip of paper and then explains that she will first play the scale of C major upon the keyboard, and that immediately thereafter she will play some notes of this scale, the alphabetical names of which spell some word. The pupils or members who are located so that they cannot see the keyboard are then asked to listen intently and try to determine which notes were sounded, and then write down the word upon the slip of paper. This makes an excellent musical program connected with every and instructive game for bright young folks. Here are some words to try all cases to secure illustrations for these Ace, fed, deaf, gad, bead, cabbage, dead, tions of interest from Monteverdi, had, cage.

Other similar words can be made up, Lully and Purcell, etc., are obtainable, but in every case the teacher should play the scale slowly, preferably namthey are sometimes difficult to secure. Operatic arrangements from Weber, ing each note before spelling the words Rossini, Bellini, Donizetti, Gounod, Verdi and Wagner are common, but in

on the keyboard. Another form of this same game is musical arithmetic, in which the teacher gives the notes of the scale numerical names instead of letters. She tells the pupils or members to put down the numbers of the scale she plays on a

line, and after several lines have been

lines, awarding the prize to the first

THE CHILD'S LOVE FOR PICTURES.

Every club leader should keep a scrap

book and take advantage of the remark-

process, that such illustrations have

been available for the use of the

music club work in this way. The

member to get the correct total.

Liszt arrangement of the Tannhäuser overture, or the "Liebestod" from "Tristan and Isolde." HOW THE SOUND REPRODUCING

5th Month-The Mazurka and the

7th Month-The Nocturne and the

Here again subdivisions will provide

material enough for an entire year's

study. The opera, for instance, may be

1st Month-Monteverdi and Handel.

3d Month-Gluck and Weber.

2d Month-Rameau, Lully and Pur-

4th Month-Rossini, Bellini and

7th Month-Puccini, Mascagni and

5th Month-Gounod, Bizet, Verdi.

8th Month-Strauss and Debussy.

MIISICAL PROGRAMS.

club meeting, but it is not possible in

programs. While, for instance, illustra-

securing these from your music dealer

you should make it very plain what

grade of difficulty you require. Wag-

ner's music, for instance, may be pro-

arrangement of the Tannhäuser March

cured in all grades, from a children's

to the great and exceedingly difficult

It is, of course, desirable to have a

8th Month-The Opera.

6th Month-Wagner.

divided thus:

MACHINE HELPS. The club leader should always recognize the danger of attempting music for too difficult for the members and defeating the purposes of the club by such impractical means. It is, for instance, almost impossible to secure il-Leoncavallo, Puccini, Strauss and De"Under the Lilac Bush." "The Christbussy that can be adequately given
"Leon ("Little Lord Fauntleroy")
"Leon ("Little Lord Fauntleroy") without the paraphernalia of the opera or "The Wizard of Oz," is always welhouse. Here the teacher's only alterna- comed with bright eyes and renewed 2d Meeting-Beethoven, Mozart and tive is the use of a good sound reproducing machine. With the help of firstclass instruments and the best records the teacher has at her service the musical advantages of an opera house costing thousands of dollars to run. In fact, this is really the only way in which an adequate idea of the real musical character of opera can be secured in towns and cities where there are no and musical magazines. It is only opera houses with first-class singers.

ENTERTAINMENTS

In conducting the musical club for young people games must be devised teacher. Think for a moment what an for every meeting. These games should immense interest may be added to the be as varied as possible. The game My sear devoted to the state of may be shown in the following:

upwards, are of great value in enlarging these pictures or postcards and project ing them upon a screen. This adds immensely to the interest in club meetings where it can be employed. Little musical pictures framed in simple manner and hung around the meeting room of the club add greatly to its attractiveness.

TACT IN MANAGING THE CLUB. The necessity for tact in club man-

agement has already been discussed. The club leader should be quick to note any feeling of dissatisfaction and The club leader here arranges from ferret out the cause. It will usually be twenty to thirty pictures of famous found to result from selfishness or sulkiness, and these are best overcome ures are numbered, but have no names by both sympathy and good-hearted on them. Each member is then fur- ridicule. Anything resembling a clique nished with slips of paper, having as should be quickly broken up, as the many numbers as there are pictures, life of the club depends upon the cen-

If the way to the man's heart is through his stomach, it will likewise be found that the way to the child's loyalty is through his appetite. Many club leaders feel that it is a mistake to give refreshments at all the meetings, but at some of the principal meetings refreshments should always be served. An attempt should be made to get away from the conventional "lemonade and cake" or "ice cream and cake." Children appreciate novelties, and their parents will often judge the teacher's breeding by a little detail of this kind. Many delicious non-alcoholic fruit punches may be made with the combiriation of the juices of berries and grapes and the citrus fruits with sliced fruit of other descriptions. Dainty sandwiches made in odd shapes to catch the child's eye and filled with some new and tasty filling are remembered by young folks more than the lengthy talk on "the origin of the fugue.

GETTING NEW MEMBERS.

The matter of getting new members is a very important one for the life of the club. Unless new members are admitted there will be no way to make up for the inevitable loss of some of the old members. One way to make membership desirable is to restrict the given she requests them to add up the number of members so that there is a waiting list of those who may desire to become members of the club. Those on the waiting list should be invited to all of the open meetings and to Although the music club is for the events of importance, but be made to purpose of studying music, it is well understand that it is impossible for for the teacher or leader to widen the them to have the benefits of the club scope of the club work occasionally by until they become full members. In introducing talks on interesting topics. this way many will be found who, be A good story for young people, on the lieving that it is difficult to secure ad-order of "Mrs. Wiggs of the Cabbage mission, will try harder to become members. This is one of the secrets of some of the most successful fraternal orders of the country. They make it a policy never to urge anyone to

Children do not like to be coaxed into doing anything, but they are very anxious to join in any work in which The child's love for musical pictures they are convinced they have a special should also be taken into consideration. interest. A public meeting at the end of the year, exhibiting the work of the club through a musical program or able number of musical illustrations otherwise, and attended by the parents that continually appear in the general of the young folks, is also another desirable means of increasing the memwithin the last twenty-five years, or bership of the club. since the introduction of the half-tone

Musical, art recognizes two kinds of music-artistic music, the production of the artist, and national music, the prod-"postcard" reflectors, a form of magic uct of the people. If we liken music at the last meeting. An instance of this tricity and not requiring glass slides, vated, the latter the wild flowers.which may be purchased for from \$5 Christiani.



Hints on Conducting a Young

Folks' Musical Club

- lowing lines: (a) Historical. (h) Theoretical.
- (c) National.
- (d) Musical forms.

The historical plan is given first importance, since it is almost impossible cell. to appreciate thoroughly different phases of the art of music without a good fundamental knowledge of mu- Donizetti. sical history. In the case of a senior class it would be an excellent plan to follow the "History Year" with one devoted to the study of musical theory, that is, the foundation laws of the science of music, harmony, elementary

acoustics, etc. It is difficult to study acoustics without special physical apparatus, but a few simple experiments may be conducted by the teacher with home-made apparatus and the assistance of illustrated books on the subject. The third year might be devoted to the more advanced study of musical history, combined with an attempt to study the music of the composers from the national standpoint. A course of this kind might be arranged thus:

1st Month-Folk-songs of older nations.

- 2d Month-Italian composers.
- 3d Month-German composers. 4th Month-French composers
- 5th Month-Russian composers.
- 6th Month-Scandinavian composers.
- 7th Month-English composers. 8th Month-American composers

Although a whole season could be devoted to the study of the composers of one nation, and, in fact, many musical clubs of adults do this, the teacher of young folks will find that variety is the spice of music as well as of life. The months should be made as comprehensive as possible. If four meetings are held each month the German month might, for instance, be divided

thus: 1st Meeting-Bach and Handel.

3d Meeting-Gluck, Weber, Wagner and Strauss. (Four great opera performers)

4th Meeting-Mendelssohn, Schubert, Schumann and Brahms.

This, of course, includes only the greatest masters, but the club member has already learned of most of the lesser ones through the medium of 'The Young Folks' Standard History of Music'

STUDYING MUSICAL FORM.

A year devoted to the study of the 1st Month-The Sonata. 2d Month-The Symphony.

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I believe a fund should be established

in every church which will furnish, to a

3. Organ recitals should most assuredly

The general public cannot be educated

to appreciate the highest class of organ

Churches having superior, or even ade-

superior organists, should provide every-

thing in their power towards cultivating

nore benefit

o it than in-

finitely small

ventilation of

valves and

by the com-

your ques- pressed air and the prevention of dust

tions in re- in the pipes have the tendency to keep

gard to using the organ in proper tonal and mechan-

that it need

an integral part of religious services.

reasonable extent, free practice upon the

SHALL THE CHURCH ORGAN students how can they properly prepare REMAIN IDLE SIX DAYS A WEEK?

Suggested by Francis L. York.

oremost American organists and organ member of the music committee.

quate instruments, and competent, if not and church committee fail to resilie, the thing in their power towards cultivating and the fact has all those such present to seem and the fact has all those such present to seem on the fact has all the fact ha

SYMPOSIUM.

1. Does the daily use of the organ

should make provision to assist young

3. Do you not consider the organ recital, given upon weekdays an integral part of the educational work of the

CLARENCE EDDY.



side of church 2. It is certainly a helpful thing for services, let churches to assist young organists by ne say:

providing a place for practice. It would

not be improper, however, to charge a gent daily use reasonable fee for the use of the motor. of the organ is which is practically the only piece of ma not detri- chinery connected with the organ on mental to the which wear and tear is appreciable, and instrument; on in some localities power is expensive.

In reply to

the organ out- ical condition.

open and all the steam on, any more than organists to give them as a part of the havoc with it by undue violence.

(Concert Organist.)

WILLIAM C. CARL,



The organ is year around. Would we had more of mechanism them!

be encouraged, but I am not in favor of it is much better to have an organ used, absolutely free recitals, unless they form for judicious practice will not harm or in tion of minor importance. A high musical jure it in the least. Young men and standard should, of course, be maintained women of talent are eager to study. But organists should endeavor, I think. Their only opportunity is by gaining acmusic unless special recitals are frequently experience of many opportunity is ny gaming ac-given, either upon week days or Sundays. ecses to an organ, otherwise they must rather than to try to educate them. The ecses to an organ, otherwise they must rather than to try to educate them. The choose another profession. The matter class-room atmosphere of many recitals should come to the attention of church can never make a wide appeal. In music committees, and if presented in the right as in every art and every science, an light I feel certain they will in many instances grant the privilege.

Without practice it is impossible to be-come anything but a mediocre organist. At the Old First Presbyterian Church, New York where I officiate, we have two organs. Both instruments have been used for years. We consider they are the better for it, and at the same time the church receives a good income from the

The weekly organ recital should be encouraged and made a part of the educa-tional work of the church. Organ music, if properly interpreted, is uplifting, and its influence is far-reaching. Frequent recitals are an incentive for study, and the work at the regular church services jury. The Give the student of to-day a chance, and our musical growth will exceed that of

> IAMES H. ROGERS. (Concert Organist.)



3. The organ recital is undoubtedly have no effect whatever upon the con-serious consideration. There being comthe contrary, 3. The organ recutal is uncombined have not used. What was a proper distinct a proper desired in the proper given. Unfortuit should prove educational—if properly given. Unfortuit is hould prove educational—if properly given. Unfortuit is hould prove educational—if properly given. Unfortuit is hould prove educational—if properly given to the proventies of the proventies of the property of the proventies of the proventie always keeping the organ in good work played, and are, therefore, robbed of their organ, and especially the modern or has his sole opportunity for practice upon always keeping the organ in good work physed, and are interested to the regard that the organ should not be constantly and the organ are not properly, and if churches wish their man at top speed, with the throttle wide cital properly, and if churches wish their man at top speed, with the throttle wide cital properly, and if churches wish their man at top speed, with the throttle wide cital properly, and if churches wish their man at top speed, with the throttle wide cital properly, and if churches wish their man at top speed, with the throttle wide cital properly, and if churches wish their man at top speed, with the throttle wide cital properly, and if churches wish their man at top speed, with the throttle wide cital properly and if churches with the man at top speed, with the throttle wide cital properly and if churches with the man at top speed, with the throttle wide cital properly and if churches with the man at top speed, with the throttle wide cital properly and if churches with the man at top speed, with the throttle wide cital properly and if churches with the man at top speed, with the throttle wide cital properly and if churches with the man at top speed, with the throttle wide cital properly and if the man at top speed, with the throttle wide cital properly and if the churches with the man at top speed, with the throttle wide cital properly and if the man at top speed, with the churches with the man at top speed, with the churches with the man at top speed, with the churches with the man at top speed, with the churches with the man at top speed, with the churches with the man at top speed, with the churches with the man at top speed, with the churches with the man at top speed, wi

a motor car, or other engine, nor should educational work of the church, sufficient 2. This question is a poser. Assuredly, funds should be raised, by subscription the coming generation will need organ of great pleasure, as well as musical ever be used for 105 roces.

2. Church committees ought not only or otherwise, to give the organist a fair 1sts, and how can anybody become an profit, to a community. There is so much 2. Church committee ought not only or otherwise, to give the organits a min to be glight to provide carnest students return for the time special proparation organist without practicing upon the with facilities for practicing, but should properly propared and performed, an organi Assuredly, too, the churches which really has no place in the ordinary control of the property propared and performed, an organi Assuredly, too, the churches which really has no place in the ordinary control organists. make it their basiness to encourage one tongon because by good the sound of the sou gainsts in acquiring a movelenge of an example of the state of the sta a skill upon the sing of horizontal data of the design of the design of the design of the design of the side to the destion. Suppose music, as well as good transcriptions, the quite as much as promoting educational few. It is necesses to and man organism and to the question. Suppose music, as well as good transcriptions, we work for the pulpit. Unless the organis should never play a program without adean organist has ten pulpits who wish to organist plays an important part in the practice upon the organ in his charge. musical development of his city.

Ten pupils do not make a very large class RL. Ten pupils on not make a very large class, But supposing they each practice one hour a day. Can one blame the church Would a members if, with the organ going from manufacturer 8 A. M. to 6 P. M., it seems to them that consider it ad- the church has been made into a conconsider it ad-visable to lock servatory of music? And, aside from the engine this, where is the student to practice from room in his say, November to April? Certainly not factory and in a cold church, unless he value his prohibit its musical progress above his health. No. pronibit its musical progress above his nealth. No, use except the true solution to this problem is the during one small practice-organ, available—in a day a week? moderate sized, easily heated, room—the

not altogether 3. Surely organ recitals should be ondissimilar, and couraged. There is much organ music therefore it especially transcriptions of orchestral stands to works, that is effective and entirely suitreason that, if closed for six days and able for organ recitals, but quite out of A symposium in which many of the the church should always be made a only played on Sundays, it will in time place in a church service. Whether the I maintain, after long experience, that Sunday afternoons, or immediately following a Vesper service, seems to me a questoward any real education.

> E D ADURCED (Concert Organist.)



o hove the church organ week. In Engcathedrals and many of the churches have Besides these. rehearsals are

given. In some of these sacred edifices there are organs which for beauty of I. The con-dition of an them have been in use for centuries. organ depends To be sure, repairs, additions and entirely upon improvements have been made which the proper ad- have materially altered the organs from justment of their original design, but the fact that its mechanism these instruments maintain their superior combined, of quality amply proves that constant use is course, with not detrimental to them.

good voicing 2. The objection on the part of many and tuning. music committees in the churches to This is, natur- their organists giving lessons during the ally, the prov- week is incomprehensible. Besides the ince of the or- fact that daily use will not injure the ingan builder. strument, the proper education of young Intelligent and organists, who may eventually develop careful use can into masterly players, is a matter for

ists teaching capable young students. 3. Week-day organ recitals are a source CHARLES HEINROTH (Concert Organist)

Ascension, in New York, for the eleven

years that I was organist the organ was

in constant daily use from nine until five

o'clock, and could be depended upon at

is in daily use you will find few moths

and mice-the greatest terror to the

organ caretaker Church committees are

right in demanding good organists, but

themselves are unwittingly the greatest

means by which he may become proficient,

the recital-giver be really a recitalist.

of the poor and mediocre organist.

EVERETT E. TRUETTE.

(Concert Organist.)

quicker, and will be more liable to

annoying derangements, than the instru-

Daily practnce on an organ tends to

prevent the action sticking in damy

weather, blows the dust off the speaking

part of the pipes, keeps small insects out

of the pipes, insures good working order

in all the mechanism, and thus keeps the

The only instances where daily prac-

tice is injurious are with electric organs

which have insufficient batteries. In such

organs, if the current is supplied from

storage batteries, which are charged di-

rectly or indirectly by the street current, no trouble will arise. If, however, the

storage battery is charged by a primary,

cost of repairs down to the minimum.

ments which are used daily.

ment; why should the organist be ex- would be avoided.

arge or small

tracker, tub.

henefited by

being used

frequently

even daily

Any organ

played only

hours each

Sunday will

get out of tune

which



case, the battery is of a type known as "combined generating and storing," the generating power frequently is too small for the organ, and at Christmas and under a pecu- Easter time, when more than the usual liar disadvan- amount of rehearsing is necessary for the age. one to special music, the battery is liable to give which neither out at the crucial moment. With such vocal nor an organ daily practice would prevent the other instru- accumulation of sufficient current for the mental stu- Sunday services. Even in such instances dents are sub- it would be a benefit in disguise, for it ject, namely, would expose the inadequate batteries

gravity battery, or if, as is frequently the

of not being 2. Church committees ought to see that able to pract the church is an educator in its own betice when they half when it permits young organists to like as long practice on the organ. Where would the as they like, church secure its organists if every organ Church au- were closed to the student?

thorities are loath to give permission 3. The weekly organ recital (when the to anyone but the regularly appointed programs are commendable) educates the organist to use the organ. In this public in good music. It draws people they cannot altogether be blamed, inasmuch as they look upon the organ as their thoughts. It attracts attention to a costly and delicate bit of mechanism. the beautiful, to the grandeur, and to the They might alter the dictum did they un- manifold possibilities of organ tone which derstand, as organists do, that the student cannot be done in a Sunday service. As can do no harm as long as he remains in such, it surely ought to be encouraged, front of the keys. At the Church of the and is encouraged in many localities.

HOPE-IONES ORGAN COMPANY. (Pipe Organs.)

In my opinion no injury can result to all times—except in summer, when it was any first-class and properly made organ, silent most of the weck—then something either from daily use or from its being usually stuck on Sunday. While an organ left unused for months at a time. ROST HOPE-IONES.

ESTRY ORGAN COMPANY

(Pipe Organs.) Our opinion is that the daily use of an organ will be a benefit rather than an enemies to good organ music, inasmuch as injury to the instrument, provided i they withhold most discouragingly at the outset from the budding talent the only used and not abused. We believe that it the organ is used the churches would be The great violinist for instance, cannot kept at a more uniform temperature, and master his instrument by absent treat- annoyance and damage from dampness

> ESTEY ORGAN COMPANY. By J. G. Estey.

The week-day organ recital should most certainly be encouraged—provided (The unusual interest taken in this symposium makes it necessary to conready too much harm and prejudice have tinue it in a future issue, when conto be eradicated on account of the work tributions by the other foremost organists and organ manufacturers will appear. Among those who will take part are the following famous organists Harrison M. Wild, H. C. MacDougall Gerritt Smith. Frederick Maxon, Herve D. Wilkins, Charles E. Watt and Sumner Salter.)

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on the floor, instead of being twisted

into all sorts of positions, as is so often

the case even with public performers.

other valuable points. It gives the cor-rect position of the right hand and arm

when the bow has reached the point.

Note that the wrist has now assumed a

slightly concave position, instead of being convex as at the frog. The fingers

are held close together on the stick.

Fig. 4

THIRD POSITION

Many self-taught and badly-taught violin

students allow the fingers to straggle apart on the bow. The appearance of

the hand should be rounded and graceful

as in the illustration. The bow is exactly

parallel with the bridge because the

elbow of the bow arm has not been drawn

backwards, thus pulling the bow out of

parallel. Even professional violinists are

at times careless about maintaining this

parallel position of the bow when play-

ing at the point, and allow their arm to

bow "around the corner" to some extent.

The position of the left hand and arm

when playing in the first position is also

admirably shown in this figure. The left elbow is held far under the body of

the violin, thus throwing the fingers

above the fingerboard, so that they can

strike perpendicularly on all the strings,

eft is one of the commonest faults of

Holding the left clow too far to the

the beginner.

This figure also illustrates several

THE VERY

in this country

today. Inbeauty

of construction

-rich tone

lasting service

CHICAGO

quality-and

Department for Violinists Edited by ROBERT BRAINE

OVIDE MUSIN ON CORRECT

BY ROBERT BRAINE.

A series of pictures giving correct positions used in playing the violin, while of interest to all students and teachers of the violin, arc of double interest to and to students who have never had the est-rate teacher. There are numberless ciolin students, especially in the smaller taught, or who are not in reach of a good teacher. I hope the admirable eries of illustrations taken from Mr. to correct some of the most glaring faults which self-taught players invari-

will find a large mirror, long enough and of the body and frequent distortions of wide enough to reflect the full form and the face, the audience will be alive to motions of the arm when bowing, a valu-these defects, which are apt to incite able assistance in seeking to adapt his mirth and lessen the charm enhanced own position to those given in the illus- by grace and repose of manner. The



In speaking of the proper position in general way, Mr. Musin says in his the paid to the position the violinist some habitual, strict attention should be while to it from the beginning. We must



Fig. 2. CORRECT SITTING POSITION, AND BOW AT THE

In using such illustrations the student wholly unconscious of awkward swayings body should be held erect, and the head well raised, to enable the entire audience

Fig. 3 gives the correct position of the to see the face of the performer. We hand when playing in the first position. to see the need of the periodic advise the pupil to practice before a glass, wide enough to reflect the form of the first finger. Many players hold the third to which to be sure that the violin is held this position the wrist must not touch with it's scroll about on a line with the body of the violin, nor the palm of player's nose, and that the bow is drawn the hand touch the neck. There must be straight, from nut to tip and vice versa. a space between the neck and the fork bow-arm should rest naturally of the hand, and the thumb must not be held too high above the fingerboard. The against the body as far as the elbow, and the wrist should be perfectly limp and fingers must be held high enough above flexible, and when well bent at the frog the fingerhoard to allow them to strike the strings in a perpendicular manner.

the arm will fall naturally into position."

In Fig. 1, besides giving the correct Fig. 4 gives the position of the hand position of the violinist when standing, when playing in the third position. The thumb maintains its position relative to we have the proper position of the hand, the first finger, and the wrist rests against arm and wrist when bowing at the frog. The position of the body is erect, noble the rib of the violin. This figure also illustrates the position of the fingers when and free. The bow hand is gracefully striking the strings. arched, but without the sharp bend or "goose neck" at the wrist which mars the position of so many inexperienced students, when using the bow at the frog.

Fig. 3.

FIRST POSITION



Fig. 5. FIFTH POSITION.

In Fig. 5 the fifth position is shown. The thumb must be drawn down under the neck so that the hand can be advanced "Don't"



Fig. 6. HOW TO HOLD THE BOW.

Fig. 6 illustrates to advantage the correct method of holding the bow. The fingers are laid easily and naturally on the stick, close, but not squeezed tightly together. The fingers are seen to be almost at right angle to the stick of the bow, and not at an acute angle, caused by the wrist being tilted to the left. The position shown gives the utmost possible freedom to the wrist. The stick of the the first finger, and not in the second, as it is often wrongly held. This illustration is so clear that it explains itself.



Fig. 7. HOW TO HOLD THE BOW

Fig. 7 shows the holding of the bow from the under side. The thumb is placed opposite the middle finger in the illustraforming a "ring," as many teachers The thumb is slightly bent, and the little finger is held on top of the stick and palances the weight of the bow.

In concluding this short article, in which the correct position is shown and man errors pointed out, it might be said that it is impossible to exaggerate the importance of these correct positions. The mechanical side of violin playing is so difficult that the player may be compared to a delicate and intricate piece of machinery, in which each of the muscles used in playing has its proper part to perform. The position of body, arms, wrists and fingers must be correct or the muscles will not be able to perform their part, and a good performance will be im-

HOLIDAY VIOLINS.

THE holiday scason is near at ha Thousands of people all over the land are preparing to buy violins, bows, cases and violin outfits for holiday gifts. This being the case, a few "Don'ts will no doubt be appreciated by the prospective

"Don't" buy a full-sized instrument for a small child. Violins and bows come in different sizes, from one-eighth size to full size. Take the child to an experienced teacher or violin dealer, and he

inform you as to the proper size. "Don't" buy a full-sized case for a small violin, on the ground that it will do for a full-sized violin later on. Get

the next so that the hand can be advanted and the fingers can strike far enough up on the fingerboard to command the notes take interest. A hideous, screeching. rasping violin and a stiff, crooked, inc

lastic bow will disgust and dishearten have a good tone, for they have not. the most talented pupil.

and a \$5 violin for your boy, and expect Then it is well to remember that many learn a little by yourself. "Kumler's them to take equal interest. A piano to old violins, Cremonas as well as others, Method" is very good. correspond with a \$5 violin outfit would have met with injurious accidents, or be a rickety \$25 square, thirty-five years have been scraped or altered by peoold, and ready for the scrap heap,

in selecting a violin, if you have a friend day, undoubtedly genuine, made by or violin teacher whom you can trust Stradivarius himself, the tone of which or violin teacher whome you to the to make the purchase. He should be a is not good.

"Don't" forget that a good, well"Don't" forget that a good, well-

shops and second-hand stores unless you times, without deteriorating, while a are an expert judge of violins, as you will piano will commence to show signs of likely pay a high price for a worthless wear, as far as the tone is concerned, instrument. If you are not an expert in a few years. Money paid for a good judge, and have no one competent to violin is money well spent. select a violin, go to a reputable music "Don't" imagine that it is easy, even house, and leave the selection to the for an expert, to "pick up" a violin, second hand, worth \$200, for \$15 or \$20. violin clerk.

sic house can sell you violins in lots of worth \$5, or possibly nothing at all,

I mean one pure white or jet black, or who carry large stocks of violins, and some unusual color, or one with pearl who will exchange another one for the inlaying, or purfling, or with pictures on one purchased if it is not satisfactory. the back. At the present day only cheap, inferior grades are made with this ornamentation. They are made to sell to the ignorant

scroll. Such things excite the ridicule of violinists and musicians generally, except in the case of genuine old violins and students, who should have bows, made by the great masters, who, once in if full size, weighing not over two a while, made a violin with a figured ounces. Children's sizes weigh less. head in place of a scroll, probably to the order of some patron.

for use, and not to put in a collection.

'Don't" buy a violin of too gaudy a tion of a violin by one of the old masters tion of a violin by one of the old inasters looks more artistic than a newly finished one of a blood red or fiery orange color. "Don't" buy a violin which has been made by a carpenter or cabinetmaker who knows a little about fiddle making, and

purs in his spare time in that fascinating pursuit. Violin making is as much an at a portrait paining, and takes as long to learn. Buy a violin, if you buy a new spare made in the producing a new spare made in the producing a producing a producing and producing a produc one, made by a good, artistic violin maker. "Don't" buy a violin which is too heavy

in weight, especially when buying for a in weight, especially when buying for a young student or for a lady. Violins are and great elasticity, is all-important, and that such howings are almost imtremely heavy. It is fatiguing to hold possible with an inelastic, lifeless stick. such a violin in a horizontal position for long at a time.

"Don't" buy an expensive old violin, costing several hundred or a thousand dollars, for your child, if you have not sufficient money to give him two lessons a week from a first-class teacher. Good lessons are, after all, the main thing; a

"Don't" buy an old violin, unless you have \$50 or more to spend. unless you the violin. have some way of getting it for less than its true value. As a rule you will get better results from a new violin costng \$50 or under than from an old one. Really good old violins cannot be bought ers go still higher, but in general these chean unless the seller does not know extreme high notes are seldom given in their value.

"Don't" buy a violin from an acquaintance, unless you are a good judge. Nearly every family has a, violin in the house they are anxious to get rid of. some are good, some bad, some indifferent and some worthless. Almost all are out of repair, and have to be put in shape. If you buy such a violin and are disap- the same compass. pointed in it, it is often embarrassing to ask a friend to return the money you 'cello it would not be difficult to change paid him for it.

lins, even all genuine Cremona violins, be larger.

he most talented pupil. Age will do nothing for a violin that You could not possibly learn to play well "Don't" buy a \$500 piano for your girl had a poor tone at the beginning, without a teacher, although you might ple who tried to improve the tone. of tweezers at any drug store for ten "Don't" trust to your own judgment There are such violins in existence to-

"Don't" try to make a "find" in pawn- made violin will last for several life-

"Don't" buy a violin on the strength Unless you are an expert in judging of the label inside it. Any wholesale mu- violins, you are more likely to get one a dozen at \$2 each which bear labels for your \$20, than one worth \$200. The of Stradivarius, Amatt, Guarnerius, etc. "Don't' by a "freak" violin. By this lins should patronize reputable firms

A FEW "DONT'S" ABOUT THE BOW.

"Don't" forget that a good bow is of the utmost importance to the player "Don't" buy a violin with a lion head and student. A fine bow is of immense or other colored figure in the place of a assistance in "drawing" a fine tone.

"Don't get a bow which is too heavy, especially in the case of ladies

"Don't" try to select a bow yourseli if you have a friend or teacher, who is "Don't" buy a violin for looks. The tone a good judge, who will do it for you is everything, where the violin is purchased A bow should be highly elastic, and yet not too limber. The stick should be perfectly straight, viewed from color. One of a quiet tint or a fine imita- above, but with a deep curve from point to frog, when view from the side.

"Don't" buy a bow for \$1 and ex-pect to get good results. Although it may not be necessary to buy a \$200 or \$300 genuine Tourte bow at the start, yet even a beginner should have a bow

olo bowing, etc., a first-class Pernambuce wood bow, with a perfect curve

Answers to Violin Oueries

F. P. S .-- 1. As you state that you are lessons are, after all, the many poorly taught pupil cannot make good music on a \$10,000 Stradivarius.

The many poorly taught pupil cannot make good music on a \$10,000 Stradivarius.

2. The 'cello is played in positions like

3. Hector Berlioz says, in his work on

"Instrumentation:" "The compass of the 'cello may be, even in the orchestra, three octaves and a half. The great performnatural sounds, but are mostly taken in harmonics, which are produced more easily and are of better quality." The lowest note of the 'cello is the C, second added line below the bass clef. The half and three-quarters instruments are tuned like the full size and consequently have

4. If you should learn on a half-sized to a full-sized instrument later or "Don't" get the idea that all old vio- although the intervals in fingering would

5. The 'cello is a difficult instrument.

R. B.-In regard to your difficulty in putting A strings on, you can buy a pair cents, with which you can reach back and get hold of the string after it has been threaded through the hole in the peg-Many violin players carry a small pair of tweezers in the vest pocket for that

M. H. P.-The backs and tops of violins are not of the same thickness. The backs are made thicker, although there is no invariable rule about how much thicker they should be made. Stradivarius, in his "middle period," made his tops 21/2 milli metres, and his backs 4 millimetres thick, although during his other periods he varied somewhat from these dimensions Other makers have used different proportions.

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CHRISTMAS MUSIC AND CHRISTMAS CUSTOMS IN THE OLD WORLD

(For Reading at Children's Musical Clubs) By C. A. BROWNE

KNECHT RUPRECHT.

takes care to leave a bundle of switches

needed before he calls again. And

while the children are scrambling for

the nuts he and the Christ-child dis-

appear. In Schumann's famous chil-

The German nation makes Christmas

of Bach and Handel fill the sacred

was that 25th of December, in 1823,

to own-a copy of the "St. Matthew

Passion," by Bach, a very rare work at

a fond, indulgent grandmother who had

had the copy made for her little four-

teen-year-old composer.

that time. You may be sure that it was

In the Christmas customs of most all crosier and his jewelled gloves. He countries we find that music is almost frequently carries a birch rod under his invariably an important part. Suppose arm, and advises the parents to give we follow the good old Saint Nicholas the bad children scoldings instead of

in his Christmas eve trip around the candies, and floggings instead of pleasformed, when poar's heads smoked and fun and frolke held high earnival.

In the stalwart days of "good Queen Bess" the Christmas holidays lasted to whether they had said their prayers.

regularly, he bestowed the intended dvent includes the four Sundays be- gifts upon them. fore Christmas, and is the herald of that great day. Both in Protestant as well as in Catholic countries choirsingers and schoolboys go from house to house during these holy nights feasting their eyes upon the glories of singing special songs, or Christmas the Christmas tree, and if not obedient carols, with which to usher in the with some degrees of fear to the visit gladdest festival of the whole long of St. Nicholas, or to the coming of In Bohemia, Styria and other the Christ-child (Christ-Kindlein) and German provinces it is customary for Knave Ruprecht (Knecht Ruprecht), the young folks to form themselves who, closely muffled, come knocking at dramatic company and per- each door. On entering they proceed form Christmas plays during Advent. to question the parents in regard to the The story of the Saviour's birth, His children's behaviour since their last ecution by Herod and the flight of visit If the answers are satisfactory the Holy Family into Egypt forms the Knave Ruprecht seatters apples and plot. The ones who represent the holy nuts with a lavish hand from a bag personages sing instead of declaiming which he carries on his shoulder. He their parts, in distinction to the other actors; but they accompany their singing with the same rhythmical movements as do their fellow players.

ST NICHOLAS

As everybody knows, Saint Nicholas dren's piece, "Knecht Ruprecht," this is the patron of children—the most famous figure is characterized. popular saint in the calendar. He is said to have been Bishop of Myra, in a religious season. For several days Lycia, during the time of Constantine church is held twice a day, and it is the the Great. Such was his goodness of time when the glorious choral works heart that he is related to have supplied three poor young girls with marriage places. Bach wrote a Christmas oraportions by leaving a sum of money, secretly, for each one at her window. days in the life of Felix Mendelssohn As his birthday came just before Christmas he was supposed to be the bringer of gifts of the season to the tree, something he had eagerly desired children of Flanders and Holland, who, on Christmas eve, sing a loving little

Welcome, friend St. Nicholas, welcome! Bring no rod for us to-night! Brine no rodes bid thee welcome, Every heart with us is light."

"Fill each empty hand and basket; 'Tis thy little ones who ask it. So we sing, so we sing. Thou with bring us everything!"

rather a sorry time, for the Saint is busy life and had been laid at rest amid tree and service in the churches. But, very outspoken, and if any of them universal mourning, have been naughty during the past year There are Christmas hymns or carols Easter is their chief holiday. he is quite sure to tell them so. He that are believed to be as old as the often appears in full costume, with his 13th century. embroidered robes glistening with When Martin Luther was a boy he In the German Alps it is believed gems and gold, with his mitre, his and three or four comrades were sing-

"why David and all the Saints put their talk on that particular midnight. A why David and all the Saints put their talk On that particular mindight. A divinest thoughts into song." He certain Scotchwoman stoutly declared played with much skill upon the lute, that her grandmother had heard them. sington Museum in London is still that the cattle speak to each other in treasured an organ that once belonged the stalls at midnight on Christmas

SANTA CLAUS.

In the Protestant countries St. the heavens open. Nicholas is the only saint who has retained his full prestige, especially among the children, for he is still the burden of their prayers, the inspiration of their songs and the staple of their dreams, whether he appears under his In Bohermia the trees were violently own name or that of Sünder Klaas shaken during the time of the midnight linger with us, in spite of such uncommitted things as steam radiators and black holes in the spite of such uncommitted things as steam radiators and breakers to one person, who, in huce black holes in the foor called registers, in place of the great chimneys where the Christmas logs once famed and the commons flaxen wig, went from house of the chief the commons flaxen wig, went from house of the content of the order of th to house, and after severely questioning its among the girls, as he does among lustily in the chorus:



SANTA CLAUS IN THE WOODS

In certain parts of Austria they put candles in the windows, so that the Christ-child will not stumble in passing all sorts of good cheer. through the village. There is a rumor that a pack of wolves, which were once wicked men, commit great havoc upon Christmas night. And as a safeguard against these fierce animals it used to he the custom after high mass on Christmas night to sing, in a particular torio and perhaps one of the happiest tone, to the sound of the big bell, a certain chapter about Jesus Christ.

RUSSIA.

In Italy there are special services and singing in the churches, and the Christmas dinner is one of the principal features of the holiday. Those who are so poor that they can afford meat but the Yule log. Formerly the Yule log. Later in life he wrote "Six Christmas and the rich feast royally.

Thou wilt bring us everything?"

fore they could be published, the much in evidence.

To some of the youngsters it is "Happy Musiciau" had finished his In Russia they have the Christmas

while St. Nicholas is a special favorite,

QUAINT CHRISTMAS SUPERSTITIONS.

ing carols for alms at the doors of the language on Christmas Eve, and tell mg carols for alms at the doors of the language on consumas 1786, and tell wealthier citizens, after the old Gereach other of the great event which the man custom, when his bright face and day commemorates. But it is a sin to sweet voice finally won him a tempor- try to overhear them. The superstition ary home at the house of Madame that cattle kneel at midnight on Christ-Ursula Cotta, the wife of a leading mas Eve, in recognition of the annivernerchant.

All his life long he loved music enexisted even in some parts of England.

Many Hessian peasants are convinced that anyone standing beneath an apple tree, which is the Tree of Life, will see

In Germany the frugal housewives used to shake the crumbs from the table-cloth around the roots of the fruit trees on Christmas Eve, in order that they might become more fruitful. (Santa Claus), or Kriss Kingle (which mass. In Devonshire, England, a corn

"Bear good apples, and pears enoug'-Barns full, bags full, sacks full! Hurrah! hurrah! hurrah!"

In another part of England-Norfolk -a libation of spiced ale used to be sprinkled on the orchards. A gentleman who had witnessed such a custom relates that the jolly stanza sung on that occasion was:

Apples and pears, with right good corn, Come in plenty to everyone! Eat and drink good cake and hot ale, Give Earth to drink, and she'll not fall."

IN NORWAY AND SWEDEN. Christmas time is the gavest and

nerriest season of the year throughout he Scandanavian countries Up on top of the globe-in Norway and Sweden -the holidays last for thirteen days, and are given over to feasting, dancing skating and merry making. The family go singing to and from the table, and a light is left burning the entire night. But if it should accidentally go out there is a superstition that some one will die during the coming year Everybody visits everybody else. In the country districts the tables are

I suppose the wee ones of those cold, north countries have their tittle tiffs just like small Americans. But there it is an old old custom and a good one. to forget quarrels at this glad season. On Christmas Eve, which they call the Yule-evening, the shocs, great and small, of the entire household are set close together in a row, as a sort of when he found, under the Christmas CHRISTMAS IN ITALY, SPAIN AND promise that during the coming year the family will try to live together in peace and harmony.

THE SONG OF THE YULE LOG.

Scandanavia is especially the land of once a year must have it for Christmas, a huge section of birch, was cut from a Pieces," as he said, "a Christmas in Christmas is observed very second of the preceding February. On present for his young friends," but be- much as in Italy-the dinner very the following Christmas Eve it was dragged in and placed on the wide hearth with great ceremony, the merrymakers pulling with a will, and, in England, at least, singing a Christmas carol commencing:

> Come, bring with a noise, My merrie, merrie boys. The Christmas log to the firing. (To be continued)

PUBLISHER'S NOTES

A Merry Christmas At the end of a will be published in a separate volume.

been called by one friend "the greatest studies, Czerny, Clementi, Bertini, printed musical educator." The con- Cramer, etc. This is not a beginner's sciousness of the educational character work, but presupposes previous study of our work has fired us to leave noth- of at least up to Czerny's "Velocity." ing undone to extend the advantages of One great hindrance to progress is ary 1, 1910, when our special arrange-THE ETUDE and the facilities of this too great a variety of study; a miscelbusiness to musicians and students every- laneous set of studies often contains all usual prices and rates are re-adopted.

have kept loyally and earnestly working come by such a course of study. A in our behalf during the entire twenty vigorous assault on one of these would seven years of the existence of THE have brought the pupil nearer "Parnas-ETUDE is a cause for deep gratitude at sus." A moment's reflection will conthis season of good cheer and "good vince anyone the advantage of sticking Thoughts for will to all men." We are equally appreciative of the hearty enthusiasm of owercome. The study of any one of all of our new friends and are anxious these volumes will make the pupil to have them realize some of the benestronger in that particular difficulty, fits which have kept THE ETUDE family We will publish the work during the together for over a quarter of a cen-

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be found on page 858 of this issue. frame upon which the calendar pad is ate for gifts and are suitable for framing. attached, and the picture is any of the We have imported and sold many thoularge list of platinotype or eolored sands of these cards and have never postcards, which will be found men-known of a dissatisfied purchaser. No tioned in another publisher's note, and house in America carries as large an also in an advertisement in this issue. assortment, the list of subjects being On the back of the frames there is attached an easel, and they are made in For the partial guidance of those interwide, and 8 inches high by 6 wide. The tain additional special sets of six cards price is to cents each, \$1.00 per dozen, each as follows: "American Com- By Ole Olsen. be found a selection postpaid. Early orders receive the best attention, and you are more likely to get your own selection in that case. These calendars make an excellent gift for every memoer of a class, and an inexpensive one, as well as a very according to the set. A complete originally for us. It is the first time well as giving the full list under the ceptable gift.

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(Continued on page 85e)

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(Continued on page 856)

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JANUARY, 1910, ISSUE

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ONE of the conductors of opera at the Metropolitan. New York, this season, will be Signor Tanaux, who was formerly at the Manhattan. His presence, however, was rather obscured by that of Campanini, so that he is not as well known as he deserves

We regret to announce the death of Frederick Russell Briton. He was a graduate of Harvard, and a composer of distinction. His most representative work and peritors much of interest besides. He devoted a great portion of his career to advancing the interests of the American Indians and their

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JEAN LASSALLE, a noted French singer, passed away recently. LEONCAVALLO'S New Opera, "Msia," will be performed at the Royal Opera House, Ant-wern.

PREPARATIONS are being made in B rlin for the production of Arthur Nevin's opera, "Pola," PROFESSOR GROUG SCHEMANN, the German composer, has been invited to be present at the first performance of his oratorlo "Ruth," in Chicago.

(Continued on page 858)



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(Continued from page 857) A PARISIAN paper recently said dryly:
"Now that the autumn has arrived and all our best singers have gone to America, our opera season will commence."

ESTHER PALLISER the American English soprano, is reported to be coming to this country. It was for her that Mme, Liza Lehmann's "Daisy Chain" was written.

Paddingwaki is said to be engaged in making a musical setting of the Sakuntais legiond, written by Catulle Mendes, the lately deceased French poet. Paderewski is also said to be engaged in preparing his opera "Manru," which is scheduled for presentation at the Opera Comique in Paris.

EDWARD ELGAR Is said to be engaged in writing an opera. The author of the libretto is not appounced. YVONNE DI TREVILLE and Minnie Tracer, two American singre, have been very successful in opera recently, and on the concert stage in Dieppe.

XAVIER LEROUX, the composer of the open "Le Cheminoux," will conduct a scason of French opera at Lisbon.

HENRI FEVRIER, the composer of the music to "Monna Vanna," is composing an opera upon Alfred de Musset's "Carmosine."

Bunaries: is preparing to do great head-to Carl Goldmars unounce desirable to the Goldmars under the state of the restival is being planned during which all his operas will be heard, also all his orches-tification of the state of the state of the through persistent hard work in face of odds, and was not without adventure, as he was intend distributions of the state of the principal control of the state of the state of the application of the city to the government was actually lied out to be able

was actually led out to be shot.

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THEO. PRESSER 1712 Chestnut St., Philadelphia, Pa. ECCENTRIC FINGERING. BY C. W. FULLWOOD.

As a young teacher I was horrified when a pupil passed the third finger fifth, but later I learned that Chopin used the same fingering. Indeed, Chopin sounded the call to liberty from the slavery of arbitrary fingering. In the free execution of arpeggios in wide extensions, and for absolute facility in skips, etc., he broke away from the hard-and-fast rules then in vogue. Chopin's music demanded technical liberty and the overlapping of fingers in order to secure facility in certain passages. Some of his contemporaries expressed horror at his daring innovations, but to-day we see the justice of his "revolutionary" methods. He realized the truth of what some one later reduced to an epigram: "Any finger-ing is good that makes good phrasing." No two hands are formed alike. So

technic must be made to conform to the individual hand. No two thumbs of different persons are similar in length or shape. I once had a pupil who had an abnormally short thumb. In fact she could not stretch an octave. I was obliged to alter the printed fingering in her etudes and graded pieces. But by judicious practice she was later able to play octaves with facility.

The untrained hand, or, I should say, fingers, are not calculated to produce smoothness and equality in playing the piano. There must be a well-under-stood method of technic to secure flexibility and facility. Indeed, the advanced student must study the confor-mation of his hand in relation to the technical problems in his daily work. To paraphrase an old saying: proper study of the piano student is the study of the hand." With a groundwork of the theory of technic you can individualize your fingering as fundamentals; you must have the requisite looseness of wrist, the intelligent control of the arm and hand movements; and the independence of the fingers, then you may individualize in the fingering of particular passages. The solution of technical problems is to know how you can do it with your trained hand and fingers.

It does not follow that because you have mastered the fundamentals of technic and muscular control you will have no technical difficulties. The study of Chopin and Bach will show you that you need a liberty of technic, and that liberty is simply the adaptation of your hand to the written work of those com-

In playing the classics there must be a freedom of arms, hands and fingers that makes for an individual interpretation of the composition. You must know wherein you can make your hands and fingers more facile and adaptable.

Some power to produce sound and some sensitiveness to sound are qualities pervading the greater portion, if not the whole, of animate nature. The ear of the crayfish, though a far more restricted organ than the ear of man, is planned on the same principle, whilst the various means by which inferior animals produce sound resemble as to the principles of procedure those by which man produces it: that is to say all sound of animate origin is produced by the breath, or by the action of one portion of the body upon another or upon a separate object. The bird sings; the mole-cricket produces a long, sustained, even note of a definite pitch by the action of a delicate apparatus connected with its wirgs; the ape, as well as producing vocal sound, beats hollow tree-trunks.—Goddard,



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All to A. A. one is a short sign used to indicate the entrance of a new part. Sometime the first account of the contract of th

Q. Did Flotow write any opera of note other than "Martha?" (G. D. F.) A. Yes, he wrote "Stradella" which was produced in 1849, two years after "Martha." O, "Ronz des Vaches" is the term I find at the head of a new piece. What does it ment (S, T. T.)

A. The cowherds of Switzerland play apon a kind of Alpine horn and call their cattle thus. The melodies they play are called 'Ranz des Vaches.'

"Huns der Verten."

G. Plezes tell me something about Rockerro sich has written so meny interesting

A. William S. Rockstru (critically Rockand diet in London in 1800. He studied at
the Lopie Conservatory, was an opporter
and returned to the Royal College of MusicHun and Market and the Royal College of MusicHun men toold books are No. "Lave" of
control tools are the "Lave" of
Music.

Q. What does the word "slegoto" mean? A. The opposite of "legato"—disconnected. Q. When was the first university musical degree arouted? (G. D.)

Q. Whot is the Rubinstein Prize? (G. A. There are two Rubinstein prizes founded by the great planist. They are each valued at 5000 frames. They are awarded to young men, of any nationality, between the ages of twenty and twenty-six.

Q. How many members of the Bach family were famous? (J. O.) A. Twenty.

A. Twenty.

Q. Why of Stephen Collins Poster, the
Q. Why of Stephen Collins Poster, the
considered on American master! (R. H.)

A. Foster was almost entirely self-taught,
the word, and Instead of developing his
word, and Instead of developing his
worder manner, well-derived the selfsuperior manner, well-derived the simple modely had
himself of the skill in handling his modelies
had been considered to the selfpossessed, he might have remited with the
greetest.

the way a Bobenian in the extreme sense of the work and interest of everyology has been put upon paper. Had be possessed binned of the still in handling his molecules proper manner, he was content to let his proper manner, he was the proper manner, he

Q. What composer has been called the English Mendelssohn? (J. P.) English Menacksonny (J. P.)
A. None so far as we know, nithough Sir
William Sterndale Bennett followed his
style so closely that his works resemble
those of Mendelssonn.

Q. Is the "Prix de Rome," the grand prize of the Paris conservatory, open to foreigners? (G. N. E.) A. No.

Q. In four-hond piono playing, should the primo or the secondo player use the damper-pedal? (G. B.)

damper-podal! (6, B.)

A as a general rule it is more convenient for the accordo player to use the pedal, enterprise of the accordo player to use the pedal is indicated only in the accordo part. When the according to indicated only in the accordo part. When the accordo part when the accordo part. When the accordo player to not the changes in harmon, since the accompaniment is chiefly assigned to this part.

assigned to this part.

Q. What does "tre corde" menn? (M. M.)

A. "Tre corde" (Rierally "three strings")
means to release the "sort pedal";

the soft pedal. These terms are derived
from the "shifting" colo of the keylord
from the "shifting" colo of the keylord
doesd, bringing each "hammer" into connet
with one string instead of three.

with one string instead of three.

Q. What is the meaning of the dated but like nesselly to be found in a measure of 4.7 the clotted but like used to show the string of the date of the string of the

mental musici (8, B.)

A. The term "trio" was originally applied to the middle or "alternative" section of a composition in "minuet," "march" or "scherzo" form, because this portion was at first written in three-part harmony or for three instruments. It is now applied to any contrasting middle section.

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send the subscriptions early, and we will mail a beautiful Holiday card and the December umber free to your friends, so timed as to arrive on Christmas morning—13 months as a heaping measure

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For Soli, Chorus and Organ Time of PerformanceThirty Minutes

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A charming Children contains on containing of which can be contained on the containing of which can be contained on the containing of the containing children children containing children children

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Harmony and Composition W. T. GIFFE

PRICE. - \$1.00
Practical Course in Harmony and the
Elements of Musical Composition

THEO, PRESSER

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may be shortened and strengthened as "The educational methods employed by Miss B— have the enthusiastic cn-dorsement of all great musical thinkers." In the second version only vital words are used and it is stronger because it is a positive statement.

thinkers of our line,"

SOME CHARACTERISTICS OF

GOOD MUSICAL

ADVERTISING.

BY GEORGE C. BENDER.

BREVITY.

copy should be boiled down to their very

essence. They are far more forceful in this form and are also better from the

mean that you should use the brevity of the telegram, but they should say all you

have to say in the fewest words possible.

"There is nothing in the entire educa-

tional system of musical instruction em-

ployed by Miss B— but that which has been advocated, endorsed and lauded

For instance, the following sentence:

INDIVIDUALITY

The selection of illustrations, elaborate horders, and in fact the entire constructive arrangements of an advertisement, are based upon the principle of giving (Continued on p it a distinctively personal note. Your advertisement should be characteristic, above all things. It must be of such a nature that those who see it will say:

There, that looks like just the kind of n advertisement you would expect from Some advertisers deend entirely upon special styles of type haracteristic trade marks or the use of ome distinctive border or arrangement of type to give individuality to their adertisements. Anyone familiar with such day Evening Post, or with such adver-tisements as "Ivory Soap" or those of John Wanamaker, will recollect that there is something about each case which seems to give the quality of individuality. and which makes you identify it at once, and think of the personality behind the

dvertisement. If you permit your advertisement to appear like the "want ads." in the daily ewspaper, without these marks of individuality, you will have to depend entirely upon the persuasive power of entitiety upon the persuasive power of your "copy" or the wording of your advertisement. This is, of course, valuable, but not nearly so valuable as a good display advertisement in which sufficient space and the proper type are employed to make it stand out with distinctiveness and individuality,

ATTRACTIVENESS.

The principles of attractiveness and individuality are intimately related. Even the use of a portrait of an unusually handsome man or woman does not necessarily make an adverti-ement attractive. siny make an advertisement attractive. "There's a Reason."

Portraits are used so commonly in muscal advertisements that they lose that one appears from time to time. They the advertisement.

There's a Reason."

The advertisement of the musician ornamented with elaborate and exaggerated designs cannot be classed as individuality. although they may be conspicuous. The public is not particularly interested in cheap designs. Simplicity should be the keynote of your advertisement. Plain, simple type, dignified display, plain borders and simple line drawings for illus-

strations are always safest.

[The following extract from Mr. George C. Bender's book entitled "Pollars in Music," which is in preparation for publication, is supplementary to some of the extracts from that work which we have previously presented to our readers, Your advertisement must first of all be ONE of the main considerations of a good advertisement is "Brevity." The good advertisement is "Brevity." The all times. The general public can not "ad" must be terse and short. When it grasp the meaning of intricate technical terms, nor can it penetrate the mysteries is realized that every word of the advertisement represents a monetary outlay, one can appreciate how valuable every vertising nurposes simple clear prevertising purposes simple, clear, precise terms expressing only elementary ideas word must be considered. Each word must bring business, otherwise it is a wasted word, a word for which you have alway bring the best results. A definite. business-like proposition, clearly stated and plainly described, will bring more real business than all the rhapsodies on scienhad to pay and which will bring you no All the sentences in your advertising

tific educational principles combined.

You must first of all carefully estimate

of the public you desire to reach.

Place yourself in the reader's position and say, "How am I to benefit by this transaction?" It is only in this way standpoint of good English. We do not that you can realize how your prospect-ive customers will look upon your ad-vertisement. If you can state plainly what you have to sell, whether it be musilessons or shoes in such a way that the lessons or snoes, in such a way that the prospective customer will be convinced that it will be to his advantage to parronize you, you have learned one of the great secrets of advertising. by the foremost teachers, virtuosos and

DIRECTNESS

The shortest distance between two points is a straight line. "Beating around the bush" methods of expression are expensive in more ways than one. Such methods are a loss of time, labor and valuable space. Short, direct state-ments, free from ambiguity, are by far the most forceful and convincing. A style that compels the reader to re-read a sentence or a paragraph is a severe

(Continued on page 862.)

DURING SLEEP Nature Repairs the Human Engine.

The activities of the day cause more or less waste of tissues in the human engine, which is repaired at night during

The man or woman who can sleep well at night, is sure of the necessary repairs, other things being right, to make each day a time of usefulness and living a

eal joy.

But let insomnia get hold of you, and the struggle begins, of trying to work with a machine out of repair. A Nebr. woman's experience with coffee as a producer of insomnia is interesting. She

says:
"I used to be a coffee drinker and was

"I used to be a coffee drinker and was so nervous I could not sleep at night before about 12 o'clock, unless I would take some medicine. I was under the medicine of the source of the s breath in enough air and I would get

'My tongue would get so stiff I could "My tongue would get so stiff I could not talk and I could not hold a glass to drink from. Since I have been drinking place of coffee, I can sleep, and the sound any the place of coffee, I can sleep sound any tight to Postum.

I now weigh tao lbs, and am well."

"I now weigh tao lbs, and am well."
"Bed "The Road to Wellville," in place."
"There's a Revom."

advertisements for their entertainment, which make for success or failure are If you can attract them by entertaining largely within the teacher, and they them, all well and good, but first of all re- will confront him no matter where he member that people read advertisements goes. There is no use trying to dodge primarily for selfish purposes. They want the issue. The teacher will do well to patronizing you.

and rewritten time and again with a will be wise to remain where he is and view to improving its directness and work out his problem. brevity. You must convince the people Oftentimes the real reason for movof your community that you can give ing is that the teacher is a "roamer. them value for every penny spent in The migratory microbe is in his blood, purchasing the musical instruction you Every year he hears the call. Every

ATTENTION.

As all good advertising must be directed toward a specific class, the first consideration is to attract the attention of this particular class. Practiced writers of advertisements resort to many ingenious devices for the achievement of this purpose. Usually some particular f:ature of the advertisement is emphasized to give it part cular prominence.

The principle of attention is to draw

The principle of election is to draw establishing confidence has to be rethermind from things in general to one peated. From observation those who thing in particular. This may be done move most accumulate least. In every locality there is use for their advertisements "odd" or really un- gerous one to cultivate. attractive in appearance with a view of winning attention by this very unattractiveness. Later we shall give some posi-tive suggestions which will help the reader in making up his own advertisements.

ON A CHANGE OF LOCATION.

BY D. A. CLIPPINGER.

At the end of every season a large number of music teachers look for new location, and the query, Why? naturally presents itself. Each one will have what he considers a valid reason for seeking another field. In most cases it is the possibility of a larger income

A reason often given is that "Condi-tions are not right here;" but will con-ditions be any better in the next town? Whose fault is it if conditions are not right? Does the teacher himself have anything to do with making conditions what they are? There are exceptions, but in most cases the teacher has much to do with local conditions. Some teachers are looking for ideal conditions ready at hand, but this is something which rarely occurs, especially if one is a private teacher.

The private teacher has to make conditions, and his success or failure depends upon a very few things. In addition to musicianship, which is

the first requisite, a goodly allowance of business ability is an absolute necessity. Any one who imagines that pupils will flock to him like flies to a augar bowl, with no effort on his part, will sooner or later see his mistake Such things do not happen in any other line of business, why should they hap-

In addition to business ability per-sonality is a most important thing. The teacher must be attractive personally or a large following is not likely to result. Habits of mind, body. dress, speech, etc., govern to a great extent his drawing power, and it is proper, right and necessary that he should make the most of these things. The average community will shy at a pronounced Bohemianism as certainly as it will at celluloid collars.

know how they are going to benefit by look these things in the face and determine to what extent he is responsi-Your advertisement should be studied ble for conditions. In many cases in

> place looks better than the one he is occupying, hence he must go somewhere, anywhere, rather than remain where he is.

I submit the proposition that the less a professional man moves about the better it is for him.

In order to be successful one must establish confidence. This takes time. In moving from one locality to another much time is lost, and the work of establishing confidence has to be re-

ploy grotesque illustrations, but this whatever is useful. If the teacher has method is of no value whatever to the what people need, and uses business nusical advertiser, since such illustra- ability in letting them know it, there tions lower the caste of the advertise- are few localities in which he cannot ment. Others use striking and peculiar make a living. At any rate the habit borders and strongly contrasted tpyo-graphical effects. They endeavor to make looking for something better is a danof moving about from place to place

MADME AMÉLIE PARDON

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PIANO: Elementary and advanced theory, technic and soliege

Complete instruction on the principles of the Royal Conservatory of Austr of Brussels

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Re-opening THE Virgil School of Music

in new and commodious quarters, Monday, Oct. 11th. Entrance examination and enrolment, Saturday, Oct. 9th. New prospectus now ready. Address, A. K. VIRGIL, 1002 Flatiron Building, New York

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FATLET, EX MINERS and LECTLRIES After East Parties as A regions, 1207 COLUMNS.

Fatler, Ex Miners and Lectlries After East Parties. Also S. Chittoden, R. Herdington Woodman, Herwich to East, Paul Savage, Methal Lamina, Mont Almohar, Jessie J. Redgen, Ric von Grate, Herry Resvins Risker, Win. Pariellid Savarnas, Januer P. Harver, Yeak Andrew, Panale Terries Commission, See Jahn Cornilis Grigo Dudle Gregory Masses, Mary Fatalla Bert.

The 24th Terr Region Sonolay, September 21, 1909. Soud for Circulars and Catalogues.

MRS. A. M. VIRGIL VIRGIL PIANO SCHOOL and CONSERVATORY Director

Enrollment days for Fall Term Sept. 16th, 17th and 18th

21 W. 16th Street

NEW YORK

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Endowed. Thoroughly equipped. Recognition of high standard is shown in demand for Peabody Alumni for musical positions throughout United States. Faculty of 60 European and American Master. Concerts by leading artists of the day, free to papies. Scholarships, Diplomas, Teacher's Certificates.

COURTRIGHT SYSTEM OF MUSICAL KINDERGARTEN 150 LENOX AVE., BRIDGEPORT, CONN. AND LEAVE AVE., BRIDGEPHER, CONA.
Orrestones course. Used all once this centre with
great necess. I teacher soon has more week than she can
hadbe. Price, \$30, 601 elebility of the label of a shool.
Send for new game. "Muslend Names and Mensures." Tenehes notes, time, etc. Bright colors
and naturective. PRICE, 75 CENTS. Crane Normal Institute of Music Training school for supervision of music.
Voice culture, right-reading, ear-training, harmone, form, music history, chous-conducting methods, practice teaching. Graduates hold important positions in colleges, city and normal schools.

POTSDAM, N. Y. "Etude" Music Club Buttons

JEWELRY FOR MUSIC LOVERS - GIFTS AT SMALL PRICES -

Sterling silver, gold or silver finish... Hard enamel, Roman gold finish...



Stickpins for Ladies or Gentlemen

One inch in diameter, each containing a por-trait of Beethoven, Mozart, Mendelssohn, Chopin, Schumann or Liszt, A pin on the back in order to fassen on the child's dress or Price, 30 cents per dozen THEO. PRESSER, PHILADELPHIA, PA.

OF AMERICA, 128 WEST 29th ST., New York City, Monday, Jan. 2d, 10-12, 24 P. M ARTISTIC FACULTY-ADELE MARGULES LEP-00 DILICHTENBERG, LEOSCHI LZ., JOSEPP PIZZARELLO, HUGO RIESENFELD, S. CAMILLO ENGEL, BRUNO OSCAR KLEIN, HENRY T FINCK, otc. Address Secretary.

New York School of Music and Arts 58 W. 97th St.

RALFE LEECH STERNER. DIRECTOR All branches of Music taught by eminent teachers. Free Scholarships Awarded—Booklet Mailed on Application—Unlimited Free Advantages—Mehlin Piano Used

Kindergarten and Primary-Instruction for Teachers by Home Study. Send your address and a descriptive booklet will be malled free. KATHARINE BURROWES, Kastern Address, F 502 Carnegie Hall, New York City two booklet will be malled free.

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A Practical Course. Thoroughly tested by scores of Teachers and Students. Appli-

cable to all music study. Lessons based on First Year Harmony by Thomas Tapper.

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Full particulars on application.

Trial lesson for stamp. Three trial lessons free. If not convinced you'll succeed, you owe me nothing. You must know the rudiments of music, and mean business—otherwise don't write.

SURVIVAL OF THE FITTEST

is this advertisement has appeared in every lowe of Time Fitting. Similar advertisement and disappear, this always stear, 700 missionars, who have taken other courses of missionary that the resolution of the state of the course of the state of the

Wilcox School of Composition C. N. Wilcox, Box E. 225 Fifth Avg., New York City

S. REID SPENCER

Harmony, Counterpoint and Composition Taught by Correspondence 449 West 22nd Street NEW YORK CITY

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A most practical and thorough course. All messential matter eliminated verything is presented in a clear, direct and interesting manner. Terms assonable. Send for trial lessons, prospectus and rates.

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The Fletcher Music Method for both Teachers and Children



Twelve years ago, under the auspices of the New England Conservatory of Music, Evelyn Fleicher-now Mrs. Fleicher-Coppintroduced her system of teaching Music to children in America. Since that time over 500 Music teachers have come from the South, West and European countries to study personally with her, while the influence of her Ideals and Methods has vitally affected the primary teaching of Music everywhere.

Mrs. Fletcher-Copp studied for five years abroad, and since the invention of her unique musical teaching appliances she has returned three times on lecture trips to England, Germany, Belgium and

The Fletcher Music Method lays a solid foundation in Music. Students and Teachers alike gain the ability to read rapidly, to analyze, transpose and modulate, AND FOR A PURPOSE. The ear is trained to a degree hitherto considered impossible and rarely attempted in any other method. Mrs. Copp's Method of Memorizing is based on psychological laws, therefore the results are certain. The whole aim is to teach Music so sanely that its intrinsic educational value to every pupil may be fully absorbed and thus enables him to become a more highly cultured and developed individual, because with him Music has been used correctly. The Power of Musical expression within him has not been eradicated, as is so often the case.

What some great Musicians and Educators have said of the Fletcher Method

DR. LYMAN ABBOTT, Editor of the Outlook: "It seems to me more than a Method; it is a revolution and converts Musical education from a mere drill and drudgery into an inspiration and a life."

HARVEY WORTHINGTON LOOMIS, Composer: "How any Music Teacher could ever allow young pupils to struggle on in the old stulifying grind after seeing your ingenious invention is beyond my comprehension. You are indeed the Froebel of Music and the importance of your educational work cannot be overestimated. Confident that your influence will become

of the Definition of the Perkins Institute, Boston: "Obvious" this LATE DR, ANAGNOS, Director of the Perkins Institute, Boston: "Obvious" this Method is an offspring of the Philosophy of the new education, and by a careful study of its principles no one can fail to be convinced of the naturalness of its arrangements and of its inestimable value."

convinced of the naturalness of its arrangements and of its inestimable value."

WILLIAM A. WHITE, Musicain and Author: "It are very sure
that pedagogically and musically, from the highest and strictest standard or
results of education and Music, the Elecher Method is absolutely correct,
Education in its final analysis means liberation, and that is just what the
Method does for the children: liberates their mids and senses so that they respoonl, reset and take in all that Music has to offer both from its intellectual
and entoticual idea. In the purper keeping of the balance between these two
and entoticual idea. In the purper keeping of the balance between these two
glades on think its would be possible to recommend your work and methods too
his liv."

Applications for the First Normal Class of 1910 can now be received.

EVELYN FLETCHER-COPP 31 York Terrace, Corey Hill, Brookline, Mass.

or Box 1336, Boston, Mass.

DUNNING SYSTEM OF MUSIC STUDY FOR BEGINNERS

MAKES YOU A SPECIALIST

PRACTICAL and ARTISTIC

____ in _ THEORY and APPLICATION

Presenting a new world in music alike to beginners and advanced publis. "Progress," the 20th century slogan along every line of human "Progress," the 3th centry slogan along every lies of human interest and endeanor, has never been more thoroughly and medically interest and endeanor, has never been more thoroughly and medically for the strength of the st

Mrs. CARRIE LOUISE DUNNING Buffalo, New York 526 Delaware Ave.,

Miss Gertrude Paine, a well-known teacher on the Pacific Coast, and the only authorized teacher of teachers of the Dunning System on the Coast, will hold a normaltraining course for teachers in Houston, Texas, January 4th, under the same conditions as Mrs. Dunning conducts the classes.

MISS GERTRUDE PAINE, 1023 S. Burlington Ave., Los Angeles, Cal.

Music teaches most exquisitely the art of devlopment.-D'Israeli.

THE SCHOOL OF MUSIC-EDUCATION ELEMENTARY SCHOOL

CALVIN BRAINERD CADY, Principal Announcements sent on application. 900 Beacon Street

JUST ISSUED

MUSICAL KINDERGARTEN METHOD

For the Nursery and the Class Room

Especially Designed for the Use of Mothers and Music Teachers By DANIEL BATCHELLOR and CHAS, W. LANDON

Price, \$1.50

THIS is the first complete Musical Kindergarten Method ever published. It is a concise, practical manual, a logical exposition of the art of teaching music to the young in a pleasing and attractive manner.

This method uses various devices to awaken and to hold the interest

This method uses various devices to awaken and to hold the interest of the little child, but this is not its sole purpose. The aim isto develop the subject in conformity with the natural bent of the child's mind, largely in the spirit of pay, but these playful devices are simply illustrations, useful because they illustrate the subject to be taught, continuous and essential factor in general education. Consequently the mine of the subject to the subject to be taught, can be subject to the subject

This method follows the educational autom—"The thing before the sign." Everything is fint introduced as an appeal to the eart. When the principle has been grasped the sign can be added. The contents of the book are grouped under these general heads: The Mosculat Sense, Time, Tune, Ear Transing, Harmony, Voice Training, All Sense, Time, Tuneduced in ammer to please and enterain the child. Manny drills, unroduced in ammer to please and enterain the child. In the latter part of the volume to general sense are given. In the latter part of the volume to general sense are given. Songs will be found, also must for marching, or many the produced of the book is as thorough and complete as it is possible to make it. This method follows the educational axiom-"The thing before

Theodore Presser, 1712 Chestnut St., Philadelphia

MIRTH AND MUSIC Wit, Humor and Anecdote

A COMPOSITE SINGER.

a lot of photographs on top of one dramatically thrilling, her impersonat.on another and calling the result a coni- was about fifty pounds too heavy. Cavaposite. So we had composite statesmen, leri's gracile charm has led the music clergymen, arists, athletes, assassins—critics to refer her to the art critics, what not. Being everything in general since they have found her musical bethey looked like nothing in particular. haviour faulty.
Two negatives may make an affirmative Now supposein grammar, but in photography, no.

bald dome shines through Racine's flood Solate whiskers and those in the flood of "Ab, love, could you and I with fate conspite" Bryant's beard which hides Byron's "Tograps this cast of characters entire, Would we not shartfer it to bits and then you have a desire?" lyrical collar, while Walt Whitman's swelling thorax wars with Pope's corseted cancellation.

compose by selection and elimination, of Destinn's dramatic recitation, Fremtaking the best of the best, and making stad's warm human tone, Bressler-Gaa better than best.

correct the drawing and anatomy of some voice with Louise Homer's deep contralto of our operatic queens. Now I am Stir and knead this mixture till it is perstar out of the star dust of the whole composed of the best portions of Farrar galaxy. What a soprano we could make and Cavalieri with the grace of Garden.

south bound. Now if-but wait. earache. They usually say that, though their individualities as well as voices.—
Emma Eames' beauty fires the blood, her
RUPERT HUGHES in Life.

NEW MUSIC SPECIAL PRICE Sunet and Trening Nize. (Soured) Nigh, journal of the August of the Night of the Nigh

Illinois Music Co., 6119 Greenwood Ave., Chicago

BREHM'S MONTHLY BARGAIN

MERRY SLEIGH RIDE

Cslop Characteristic
By LOUIS DRUMHELLER

A sample copy will be sent this month on receip of 8 cents in stamps.

BREHM BROS. - - ERIE, PA.

Among the 50 teachers of na.

Nme. Julie Rho-King Wm. A. Willett Edgar A. Neben Agnes Hope Pillsbury

pose-that we were permitted by the anti-Try to arrive at the look of an eelectic viv.section league and the grafter's union poet and what happens? Shakespeare's to dissect and analyze, then synthesize and reassemble the choicest traits of each of of curls; Dante's hook nose is annulled the cohort of geniuses at the two operaby Verlaine's scoop; Poe's sickly mous-buses. It were a consummation de-tache shadows Goethe's lip; Shelley's voutly to be wished! As Omar might cheeks are lost in Swinburne's discon-have said:

-if we could.

Mr. Henderson, the critic of the New The same method could be applied to York Sun, once complained that while the men with profit. Take Caruso's top Tetrazzini sang her downward runs notes and Bonci's art, Zenatello's fire and superbly, she sang her upward runs in Erik Schmedes' hero'c fire and but a such a fashion that if she were in a commores' gift of characterization, Diservatory she would be refused a diploma, franne's mellowness and Renaud's dra-Little if any fault has ever been found matic genius—then where would your with Mme. Sembrich's vocalism north or critics be? The answer, of course, is that they would still find plenty of fault, Several critics avowed that while since no combination would suit every-Mary Garden's physique was a feast for body, for there are nearly as many omethe eyes, her high notes gave them the lettes as there are eggs, and ears have

BEETHOVEN CONSERVATORY

The o'dest, largest and best music school in the West. All branches of music taught. the West. All branches of music taught.

Specially Low Reits for Beginners

FREE Handsomely Illustrated Catalogue
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FOREST PARK MR0feft, PIANO. Galloway, Organ. Volve. 4sth year. College, College Prep., College of Music. E. R. KROEGER, Concert Pianist and Composer, Director and Teacher of Advanced Students.

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ORCHESTRAL TRAINING under the conductorship of M. Balimann, o inductor of the Chicago Festival Orobe A complete feeding for all orcho-tral instruments.

A compate really for its orenerate carried and in the compate really for its orenerate carried and partial wehelar-hips. Hintersted Catalog Free on Request to E. Schwenker, See'y.

When writing, also deportment in which you are interested. The Bush Temple Conservatory may the Rush & Gerts Pi

putarion are incinded the following well-known artists;
Elizabeth B. Fi-her Carl Uteriar
Blass, Johnson Hess-Bure
(by special arrangessess)
Kenneth B. Brailer
Emitte Levier
Emitte Levier

KENNETH M. BRABLEY, Director THE LEADING ACTING MUSIC EXPRESSION CONSERVATORY OF OPERA MUSIC LANGUAGES

Denartments of Public School Munic and Masical Kinderspries special features SCHOOL OF ACTING, EDWARD DVORAK, Director. The most thoroughly ex-

word and dramatic work brings icicles to the brow. They complained that while THERE used to be a mania for printing Calve's interpretation of "Carmen" was

Now suppose-alas, we can only sup-

For instance, to compose a ravishing ribs. The result is not composition, but ragout of vocalism: Take five golden bead-chains of Tetrazzini's; five pearly How much better if one might really cadenzas of Sembrich's; add a sufficiency better than best. noli's middle voice, and a mixture of the I have often bewailed our inability to poignant notes of Schumann-Heink's lower tormented by a desire to compose a new feetly blended, then pour it into a form

MICHIGAN CONSERVATORY OF MUSIC
Weshington Ave. & Park St., DETROIT, MICH.

Weshington Ave. & Park St., DETROIT Address Dept. C, and a handsomely illustrated catalogue will be mailed you, free.

ot of Music Charles M. Holf, Directo William II. Peadlus, Director Dipermitte August 1997 (1997) (1997

Largest and most reliable school in Northwest. Complex courses in Pinno, Yode, Violis and sill Band and Orchbarris is meant. Pipo Organ, Peable School Mards, Modalst Composition, Pinno Tutting and Reporting, Orthogram of Demandia Unsarpined Institute, of first foot. Pilipones and tackers or entire the Pinnos of Complex of Complex and Complex of Compl

The Mary Wood Chase School of Artistic Piano Playing Fine Arts Building, Chicago, Ill.

Fine Arts Dutisting, Lineage, in.
A shool for placity and teachers, borde on the most
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